

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • MAINTENANCE

Controls Removed from Most Modernization

**...how the NPA's new Order
M-4A allows theatre remodel-
ing without Government
authorization**

Pages 13 and 16

THEATRE SALES

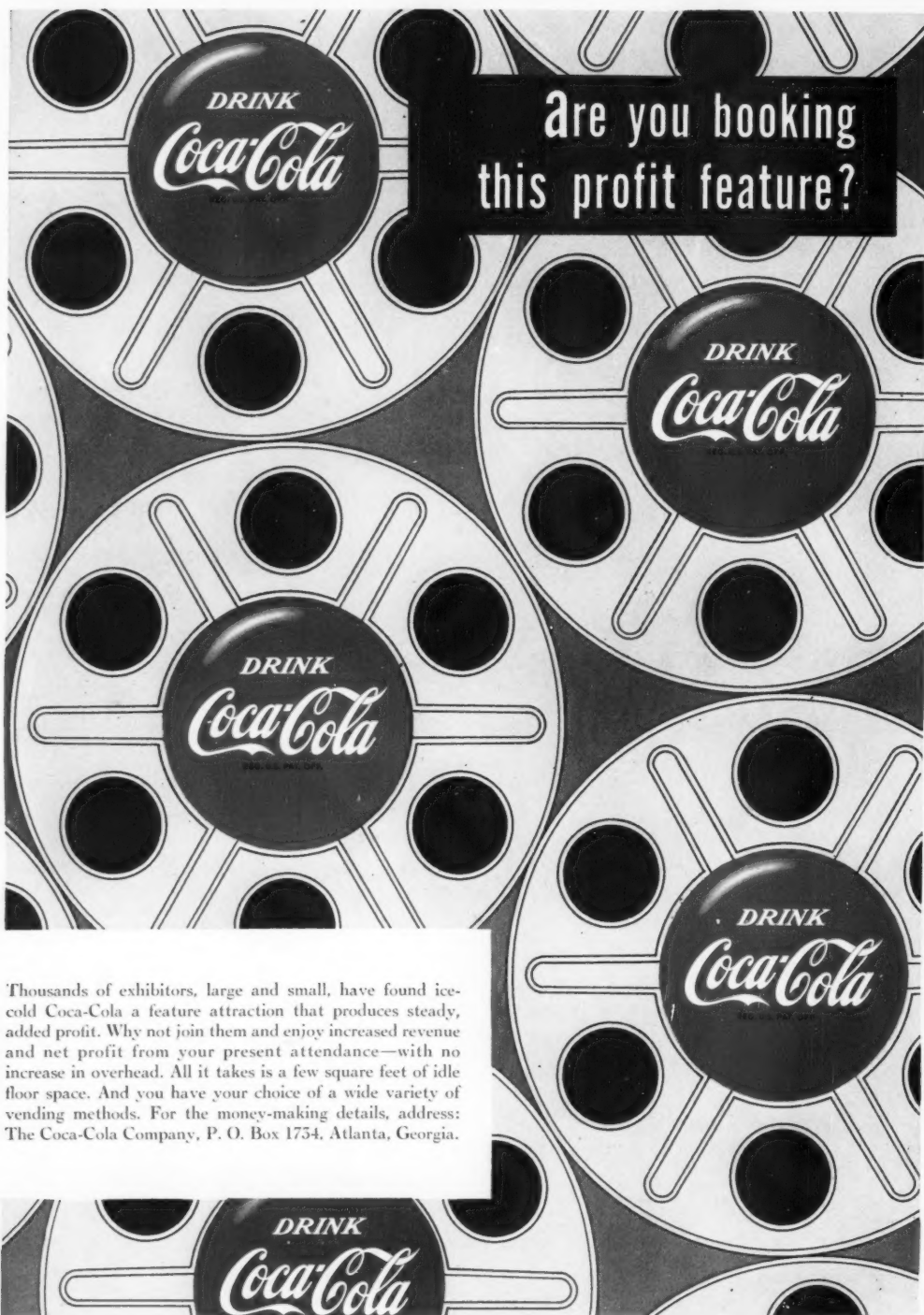
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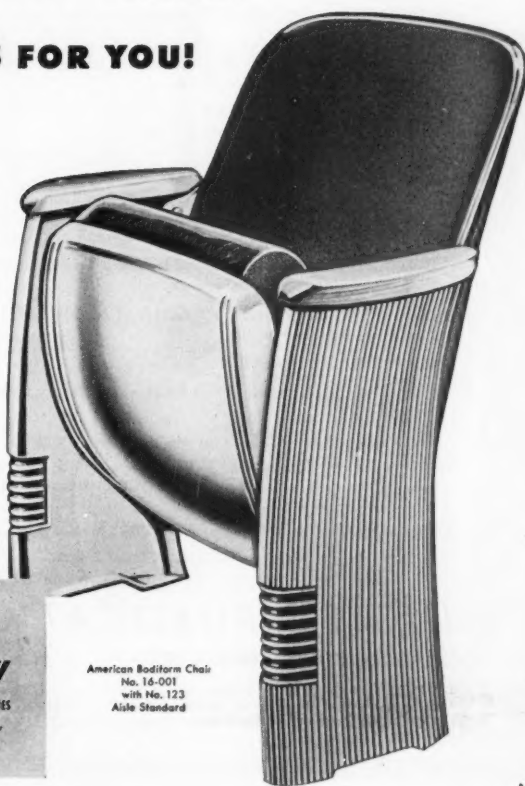
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BETTER THEATRES SECTION

Better Theatres

... published the first Saturday of each month, with the regular monthly issues, and an annual edition, the **Market & Operating Guide**, which appears in March, issued as **Section Two of Motion Picture Herald**.

GEORGE SCHUTZ, *Editor*

Advertising Manager: RAY GALLO; Midwest Representative: URBEN FARLEY, 120 South LaSalle Street, Chicago.

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QUIGLEY PUBLICATIONS

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CHICAGO: 120 S. LaSalle Street

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About People of the Theatre

AND OF BUSINESSES SERVING THEM

W. C. DEVRY, president of DeVry Corporation, has announced that JACK DEMPSEY, former heavyweight champion, has joined DeForest's Training, Inc., Chicago school for television, radio and electronics (which Mr. DeVry heads) as director of student welfare.

JAMES FRANK MCCOY, who formerly operated the Rex and Howard theatres in Indianapolis, recently died.

WELDON PARSONS, manager of the Lyric theatre, Indianapolis, has installed a new marquee and remodeled the theatre front.

VIC HUNT has been named manager of the popcorn department of National Theatre Supply Company, following acquisition of the Hunt Popcorn Company of Los Angeles, recently.

ROY COCHRAN has purchased the Main theatre, Little Rock, Ark., from Joy Theatres, Inc., New Orleans.

ROY WILLIAMS, who has been with Paramount Theatres since 1929, is now managing the Cinema theatre, Miami Beach.

G. H. MERCER recently opened the Sun-set drive-in at Shreveport, La.

W. W. PAGE has purchased the Gem theatre, Hodge, La., from I. FUNDERBURK and renamed it the Hodge.

H. C. CULPEPPER has opened the Citronelle drive-in, Citronelle, La.

RICHARD PATERSON has purchased the 300-seat Rio theatre, South Battleford, Sask., from VIC SAVILLE.

ALBERT LEONARD has taken over the Ogema, Sask., theatre from SAM KARBV.

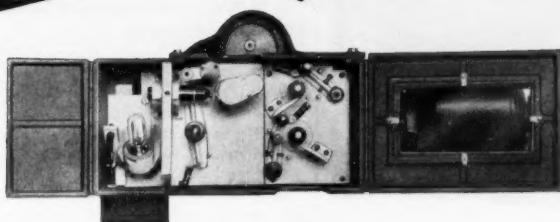
M. W. LARMOUR, Graham, Tex., theatre owner for the past 30 years, has been appointed a member of the magazine committee of Rotary International.

HAROLD FITZGERALD, president of Fox-Wisconsin Amusement Corp., Milwaukee, has been elected president of the city's Civic

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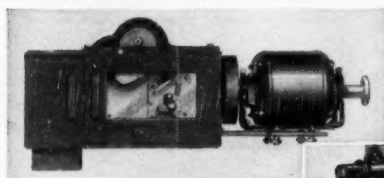
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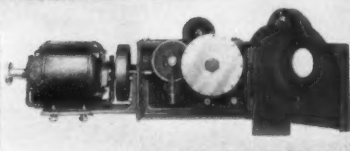
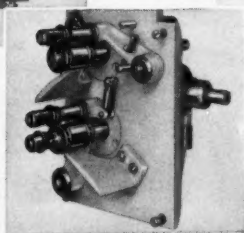
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Closed front view showing motor hand wheel for easy threading, and adjustable motor mount.

Complete gear box and film drive assembly removable from front side of sound head as a unit for simple servicing.

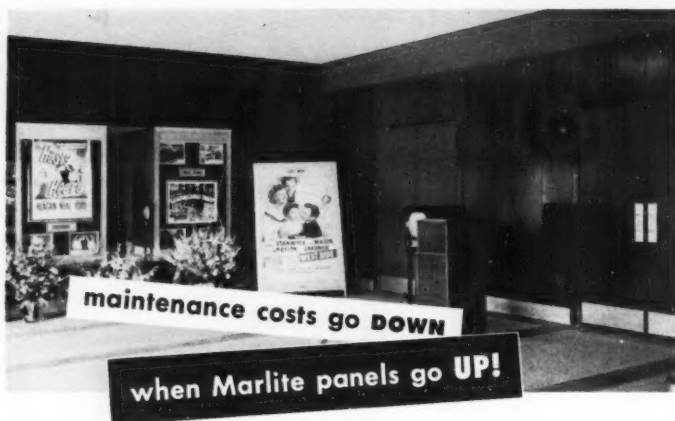


Rear open view showing simplified gear drive, and perfectly balanced, ball bearing mounted, oil damped filter, with flywheel and case machined from solid steel bar stocks for perfect balance.

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- Flutter in the Model 9 has been brought to less than Academy minimum . . . over 50% standards, 0.15 percent flutter [Academy 0.02 to 0.08 percent flutter].
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- Factory sealed gear box.
- Visible oil gauge on gear box.
- Hardened and ground projector drive pinion.
- Gear box of worm gear type with safety factor, designed for at least 10 times actual operating load. Longer life.
- Constant speed sprocket driven by large bronze worm gear, and loaded to provide smooth operation.
- One lower take-up shaft driven by large ferric worm gear for silent operation.
- All shafts are ball bearing supported, and have individual oil seals.
- Entire upper and lower sprocket assembly and gear box removable as a unit from the operating side of the soundhead and may be disassembled for easy servicing.
- Hardened and ground sprockets.
- Keepers are set on wide bearings for long life. Have positive action compression type coil spring locks with adjustable stops for positioning pad roller.
- Cushion mounted exciter lamp assembly in separate housing. Standard prefocus base housing at an angle of 45 degrees for simple replacement of exciter lamp. Assembly employs new compression type coil spring lock.
- Motor connects to soundhead by means of a special type flexible coupling insuring vibrations.
- Adjustable motor mounts for positive alignment of motor with gear box.
- Scanning drum rotates on life-time sealed ball bearings. Scanning drum and shaft are ground as one unit to a tolerance of plus or minus .0002.
- A straight-through optical system gives maximum light efficiency. Reduces amplification requirements and noise interference. No mirrors or prisms to fog or tarnish.
- Oil drain tubes from soundhead top plate prevent projector oil from entering soundhead.
- Soundhead comes complete with special milled projector mounting plate that attaches to base of projector before placing on soundhead. Plate is channelled for simple, exact positioning and locking, making gear alignment between projector and soundhead a simple matter.



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Progress Commission for the third consecutive year. The commission handles the city's official public relations.

C. K. HAMMON, of Gainesville, Fla., has won the right to build a drive-in theatre there. A legal fight over the proposed theatre lasted a year.

E. R. WILSON has begun work on a new drive-in near Greenville, Tenn.

A. H. JOLLEY, executive secretary of the Motion Picture Theatres Association of Ontario, has been appointed to the advisory committee of the Toronto and York County Committee on Civil Defense.

A. E. TRIBBETT, who has been associated with the Butterfield Circuit, Detroit, for the past fifteen years, is the new manager of the Fort drive-in, Macomb, Ill.

RICHARD BROWN, manager of Warrers' Keystone theatre, Philadelphia, has been elected commander of Variety Post 713, American Legion Post of the Philadelphia Variety Club.

MRS. GUY A. GRAVES, wife of the city manager for the Fabian circuit in Schenectady, died there recently.

GORDON SPRADLEY has been appointed manager of the Lincoln theatre, Miami.

LLOYD J. CLARK, vice-president of Middlesex Amusement Company and manager of the Granada theatre, Malden, Mass., has been recalled to active duty in the Navy.

MRS. VELMA JOHNSON is now operating the Mission theatre, Mission, S. D., which was formerly owned by her father, A. E. MOSER.

FRED H. HOTCHKISS, regional manager for the Westrex Corporation in western Europe, has returned to New York after a two-month tour of Westrex subsidiaries on the Continent.

NORMAN GLASSMAN, operator of the Rialto theatre, Lowell, Mass., has purchased the Lafayette theatre, Haverhill. He will reopen it after renovations.

WILLIAM C. PULLIN, Sr., owner and operator of the Linden, neighborhood Detroit theatre, for 26 years, recently died.

JOHN R. PATNO is manager of the 1200-seat Norwalk theatre, which the New England Theatres Circuit recently reopened.

The new Cinema theatre, Framingham, Mass., is scheduled to open soon, with

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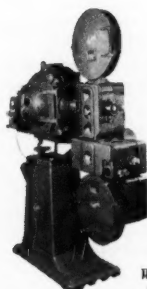
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FRANK EMERY as managing director. The 1500-seat house is owned by Smith Management Company, of which PHILIP SMITH is president. Schlanger & Hoffberg, New York, are the architects and engineers.

GEORGE F. TATAR has purchased the Lockport drive-in, Gasport, N. Y., from WALTER DION, who is now selling light-systems for drive-ins.

PAR (HERBERT) TAIT, formerly of the Dennison Square theatre, is the new manager of the Ezalla theatre, Cleveland, succeeding JACK MEYERS.

CHARLES ABDOW has been appointed assistant manager of the Paramount theatre, Springfield, Mass.

JAY FINN, son of MAX FINN, home office executive of E. M. Loew's Theatres, has been named manager of E. M. Loew's Hartford drive-in Newington, Conn. He replaces JAMES W. COTOIA, who resigned.

ED CAMPBELL has opened a new drive-in, the Family, at Bloomfield, Ind.

SAL GORDEN has resigned as district manager in Milwaukee for the Fox-Wisconsin Amusement Corporation. TED PAPAS has succeeded him.

H. R. BISBY, Garland, Tex., theatre owner, has been elected president of the Garland Chamber of Commerce.

ED STEWART, for the past 35 years a theatre owner in Concord, N. C., died at his home there recently.

STANLEY STERN has resigned as assistant manager of the Town theatre, Baltimore.

DONALD ANDERSON is the new assistant manager at the Crown theatre, Hartford.

JACK BOMAR, Wren Theatres, Inc., recently reported that his company has purchased the Mena, Ark., drive-in.

G. LEO GOHLMANN has taken over the Benton theatre, Benton, Wis. He also owns a theatre at Cuba City, Wis.

CHARLES SMITH is the new manager of the Del City theatre, Oklahoma City.

BRUCE ZERBE has purchased the Rio theatre, Reading, Pa.

M. S. JUCEY has started construction of a theatre in Edmonton, B. C. It will seat 450.

W. E. SHIPLEY, Los Angeles, has sold his Gem theatre, Salt Lake City, to Con-



youth—your best customer!

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BETTER THEATRES SECTION

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6260 Romaine Street
Hollywood 38, Calif.

solidated Theatres of Utah. BOB BRADY will continue as manager.

NICK SACK is erecting a theatre at Wishart, Sask.

LEWIS THOMPSON, manager of the Regent theatre, Rochester, N. Y., has been appointed manager of the Paramount theatre there.

ARTHUR KROLICK has been named district manager of the Buffalo Paramount Corporation which operates the Paramount, Center, Niagara and Kenmore theatres in that city. He succeeds JAMES H. ESHelman, who resigned.

CLYDE GRIFFIN was recently named city manager of the Yuma and Lyric theatres, Yuma, Ariz.

EDDIE WATSON, owner of the Strand theatre Montevallo Ala., is the new president of the Rotary Club there.

JIMMY NICHOLSON has taken over the West Adams theatre, Los Angeles.

LEO JONES, Upper Sandusky, Ohio, is building a drive-in at Carey, Ohio.

JOE MCKINLEY has taken over the Rex theatre, Montezuma, Ind.

MRS. CLYDE C. MARSHALL, co-owner and manager of the Columbia theatre, Columbia, Ky., has been cited by the Kentucky Society for Crippled Children for her long and devoted service to that organization.

E. A. PATTON has purchased the Royal theatre, Atkins, Ark.

JAMES W. SEAY, who operates theatres in Arbyrd and Cardwell, Mo., has turned his business over to his wife and re-entered military service as a major in the U. S. Air Force.

JOHN DANYLUK, former Winnipeg theatre man, has purchased the 375-seat Audien theatre, Wetaskiwin, Alta., from the Roxy circuit.

Famous Players have moved DICK LETTS from the Strand theatre, Trail, B. C., to the downtown International Cinema, Vancouver.

RALPH RUDOLPH is the new assistant manager at the State theatre, Portland, Ore.

JEROME and JOE ENGEL have taken over the Center theatre, Schichinny, Pa., and the Strand and Temple in Berwick, Pa.



Poblocki & Sons, Milwaukee manufacturers of display frames, drive-in signs, front materials and other products for the theatre, held its annual picnic for its 75 employees and their families. This year's event was held at Milwaukee's Grant Park. Shown facing the camera are Ed. Poblocki, and Mr. and Mrs. Bert Wagner. Ben Poblocki, company head, is shown either in deep thought or post-prandial relaxation at the next table.

GORDON D. LEONARD is manager of the new Harber theatre, Oklahoma City.

WILLIAM BEDELL has been named temporary manager of Warner's Ardmore theatre, in suburban Philadelphia. He replaces JOHN LATIMER, resigned.

I. L. LENZ has opened a 200-car drive-in near West Chester, Pa.

M. E. JENKINS is constructing a 500-seat suburban theatre at Calgary, Alta. It is expected to open this autumn.

JAMES CARBERY, manager of RKO Keith's, Washington, D. C., has resigned to become city manager of Rowley United Theatres, Little Rock.

DUDLEY DICKSON, Florida State Theatres, has been transferred to the Lake theatre, Lake Worth, Fla., as manager.

SEYMOUR LEVINE has been named manager of the Hamilton theatre, Waterbury, Conn.

R. NORRIS HOLAWAY, manager of the Alabama theatre, Birmingham, has been appointed publicity and promotion director for the October Community Chest drive there.

H. S. MARSHALL has been appointed manager of the Ridgewood theatre, Daytona Beach, Fla.

H. B. WRIGHTON is the new manager of the Auburn-Opelika drive-in, Auburn, Ala.

JAMES C. KEEFE has resigned as city manager for Northio theatres in Hamilton, Ohio, to take an executive position with the Louis Wiethe circuit, Cincinnati.



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- ★ **Stays trim!** Is easy to fold, shape and cut. Keeps its glove-snug fit—can't sag, stretch, wrinkle or "cup" when properly fitted and installed.
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Leading stylists at Alexander Smith and Masland are ready to create *new* carpet designs for your theater for the same sensible price as carpet from our regular line.

So when you need carpet, call in specialists. Call in your Alexander Smith-Masland Carpet Contractor.

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Contract Carpets, 295 Fifth Avenue, New York 16, New York

The Carib Theater, in Miami Beach, Florida, recently recarpeted its lobby, mezzanine, stairs and aisles.

A close-up of the carpet custom-designed for the Carib Theater by Alexander Smith and Masland stylists. It cost no more than regular-line carpet.



Better Theatres

for SEPTEMBER 1951

GEORGE SCHUTZ, Editor

MODERNIZATION of the auditorium—which is that public area of the theatre most critical to progress in motion picture exhibition—can now be undertaken with almost complete freedom from controls. On October 1st the National Production Authority's new set of regulations concerning construction Order M-4A, goes into effect, replacing the purely arbitrary and altogether impracticable restrictions of Order M-4 with provisions which adjust civilian to military needs far more realistically.

Prohibition of construction costing more than \$5,000 within a twelve-month period, as provided in the original order, made it difficult, and in many instances impossible, to alter interior structures substantially. Order M-4A puts restrictions on a different basis; it forbids remodeling involving the structure (unless specific permission is obtained from the NPA) that requires aluminum, as much as two tons of steel, and more than 200 pounds of copper. A great deal of interior remodeling can be done without the use of any of these materials, and even where metal lath may be needed, most such jobs probably would come within the permissible amount of material.

As for the auditorium specifically, need of metal lath is most unlikely to present a problem. Metal lath weighs about $3\frac{1}{2}$ pounds per square yard, and the two-ton limitation would still permit enough of it to cover around 1100 square yards, which is considerably more than structural changes in an auditorium are likely to involve.

Stainless steel and aluminum, which are prohibited altogether, need be no practicable factor whatever in structural alterations to



On October 1st, the Government's Order M-4A succeeds the original construction ruling which in effect banned all but equipment modernization. Now the NPA's new method of controls practically removes that prohibition is told on page 16. Explained here is how it allows remodeling auditoriums so as to—

Make Theatres Better Than Ever for Movies Now!

By BEN SCHLANGER, Theatre Architect and Consultant

the interior of a theatre. Copper might be required. It is really the limitation on copper that gives the new order the effect of prohibiting new theatre construction. Small, and even medium-sized houses having no balcony, can be built without steel framing; but no theatre of practicable capacity could be wired with 200 pounds of copper (an 800-seat house requires about 700 pounds for the electrical installation). However, for alterations to existing wiring, switches, etc., 200 pounds of copper would very likely be sufficient for an entire theatre, provided good judgment were used so as to include much of the existing installation.

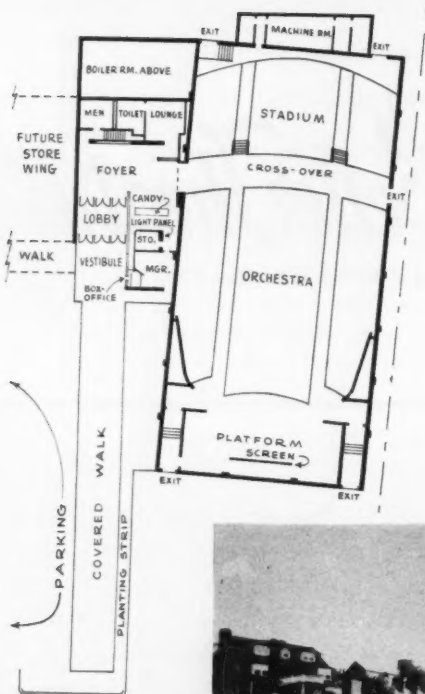
In view of the requirements of auditorium modernization, even when it is com-

prehensive, there is now no necessity to confine remodeling of this part of a theatre to decorative style or to some urgent functional aspect of it. The auditorium can be redone as a whole, embracing appearance, lighting, comfort and the performance.

REPLANNING SEATING

Again we can take advantage of the need for new seating to add better vision of the screen to the improvement in comfort and appearance. An auditorium which now has seating with less than 34 inches back-to-back is below standards with which the public, pretty generally by now, is familiar.

(Continued on page 40)

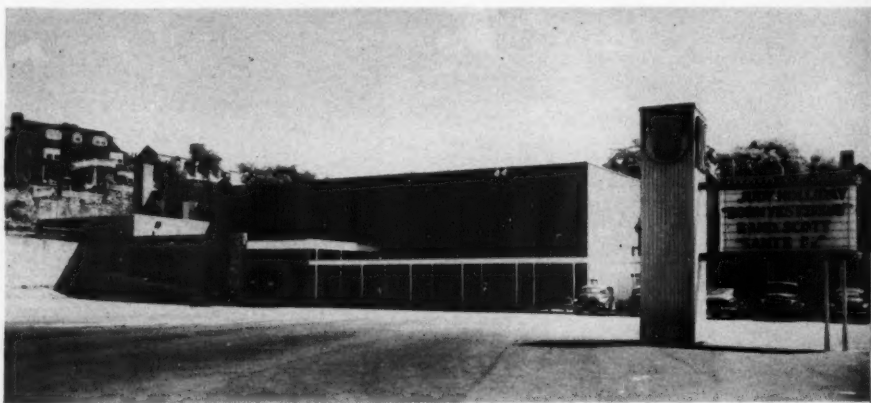


■ Although a walk extends from the highway to the entrance, in front of area to be developed for shopping, the theatre is placed for approach principally from a front parking lot. A covered walk extends along one side of the building to entrance.

Seaside Theatre On a Shopping- Parking Plaza

American Theatres' new 1000-seat Surf theatre is the first motion picture house in Swampscott, Mass. It was designed by William Riseman & Associates of Boston.

■ With a population of 12,000, which swells to 20,000 in summer, Swampscott, suburb of Boston's North Shore, never had a motion picture theatre until the recent opening of the Surf. The theatre sets back on a plot fronting along an ocean-side highway, with an attraction sign pylon near the road.

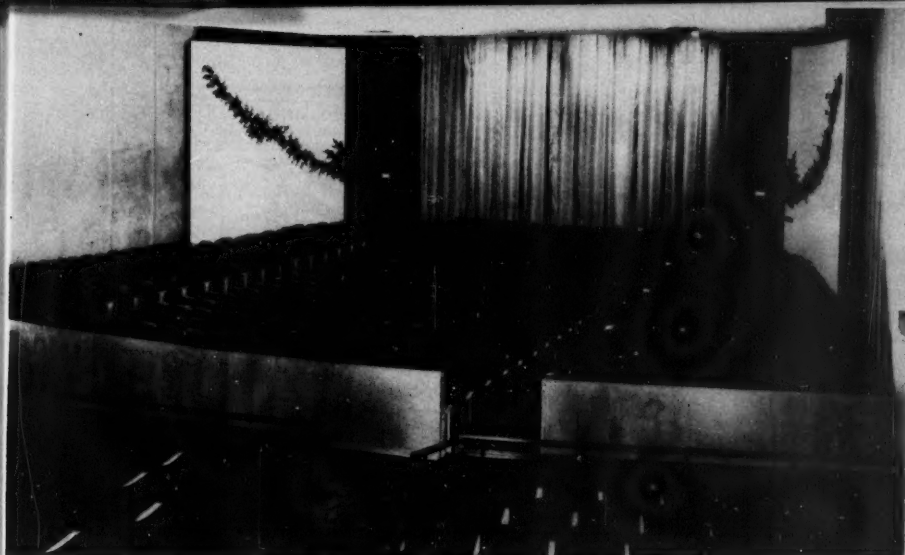


■ Constructed of steel and red ribbed brick, the Surf also employs field stone and glass prominently in its architectural scheme. Field stone is carried from the entrance area through a small lobby into the foyer, the inner wall of which (see floor plan) is shown below.



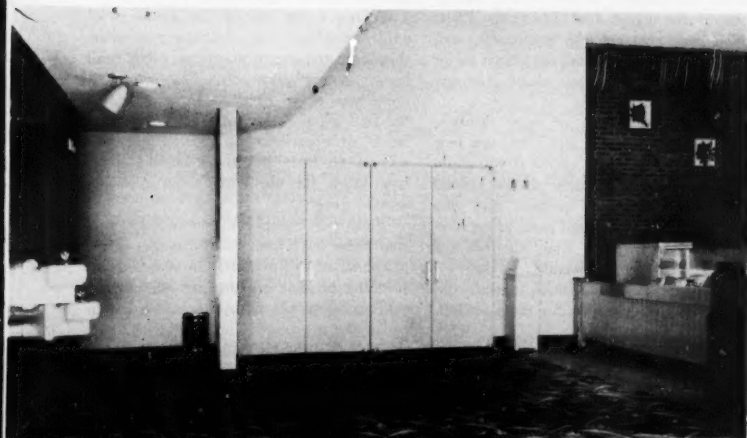
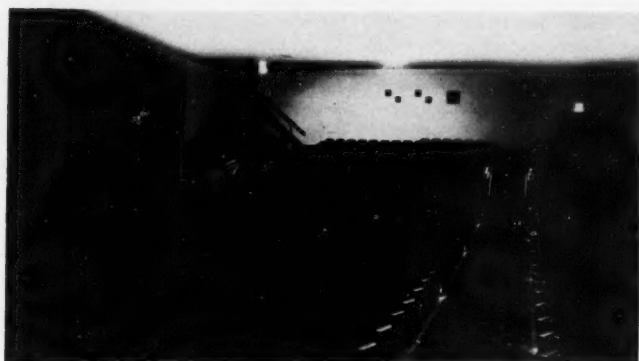
■ An open vestibule with flag stone floor, display windows and plate glass doors in wood frames, terminates a cement walk covered with a steel roof supported by steel lally columns and with a wood soffit.





■ At each side of the screen area, set out from the wall, is a light diffusing baffle (see detail view below) of corrugated wood. Seating throughout, consisting in Kroehler push-back chairs upholstered in red, is spaced 34 inches back-to-back. Cross-over aisle rails are faced in wood veneer. The auditorium ceiling as well as the walls are of acoustic plaster. The ceiling is hung free of the side walls to provide a light cove principally for intermissions. Running sources are downlights.

■ The topography of the site dictated the floor plan of the Surf, which takes advantage of natural elevations for the auditorium floor slope and to eliminate excavating. A stadium plan was adopted to provide a cross-aisle entrance between the two seating sections from one side, to accommodate the plan to plot contour (see floor plan on opposite page). Walls and ceiling of the auditorium are finished in tinted acoustic plaster, chocolate brown flanking the screen opening, and a lighter neutral shade of tan elsewhere, with the main side walls having a rib effect due to laying the plaster between wood strips to obtain a uniform surface.



■ The view of the foyer at left is toward the doors to the auditorium cross-aisle. Between those doors and the entrance doors is the refreshment stand (which is shown in detail on page 31). The ceiling "shelf" is a relief detail suggested by lowering of the ceiling to provide for air-conditioning and heating plant room above this area and restrooms. The foyer ceiling is acoustic plaster, walls fieldstone, plaster, brick and natural wood. Carpeting throughout is Alexander Smith "Crestwood" Velvet in red, tan and brown.

On the House



THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

NPA Order Removes Controls From Most Modernization

TO SAY that the National Production Authority's Order M-4A, which goes into effect October 1st, gives the green light to theatre remodeling, might be considered more exuberant than accurate. Just so happens, however, that this is substantially the effect of it.

Controls are still very much on construction of all kinds; however, they have at last been placed on a basis (approximately like that suggested in these pages when the original Order M-4 went into operation almost a year ago) which serves the needs of defense without arbitrarily denying those of regular civilian activities.

In short, if you can procure the products you need on the market, you can build—with certain exceptions as to materials and uses of them which, in the case of theatre remodeling, seldom apply to any prohibitory degree.

A construction project is in a "self-authorization" classification if it does not require as much as two tons of carbon (structural) steel, as much as 200 pounds of copper, and any aluminum. Stainless steel is also banned for purposes pertaining to buildings, as it is for just about everything else.

There are certain flat prohibitions also on copper. You can't use it on new construction for flashing, for marquee roofs and signs, for terrazzo and concrete floor dividers.

The most restrictive effect of copper controls, however, lies in the limitation on poundage. It is here, more than anywhere else in the new order, that new theatre construction is prohibited. Even a very small theatre (above a capacity that would be economically unfeasible anyway) requires more than 200 pounds of copper for the electrical installation, while a theatre seating so much as 800 seats, which is still small enough to be built without any structural steel, needs around 700 pounds of copper for its electrical power network. Drive-ins are in the same boat.

Remodeling, however, is practically unhampered by these restrictions. Few indeed would be the existing theatres which could not be comprehensively modernized within the "self-authorization" allowances of Order M-4A. Elsewhere in this issue is noted how an auditorium designed under practices of the past, when decor rather than its basic purpose dictated its forms and finish, and seating was just something to sit on, may now be thoroughly revised without official sanction. The same freedom of action prevails throughout the rest of the interior, and except for the limitations previously noted regarding the marquee and signs, and the possible necessity to forego the installation of new aluminum or stainless steel display frames, the many hundreds, and doubtless thousands, of outmoded fronts and vestibules can be restyled so that they issue an invitation to the public in today's language.

Equipment Freed of Installation Limit

Along with the removal of that arbitrary \$5,000 limitation on construction, the \$2,000 limitation on the cost of installing equipment has been tossed out, further relieving the controls setup of ulterior motives. The equipment manufacturer is of course still subject to the quota restrictions of the Controlled Materials Plan; but if you can get the equipment, and you can, you can install as much of it as you please, when you please, for any purpose you please.

As for construction of new theatres, either regular ones or drive-ins, the new order effects no change. Even if you could build without using structural steel beyond the "self-authorized" amount, and you probably could, you would need, as we have observed above, more than the allowed amount of copper for wiring.

However, the construction permit system remains in operation for those projects

which require more than "self-authorized" materials, with the right to apply on the same basis as when the arbitrary \$5,000 limitation was in effect—that is, "hardship" resulting from investments in preparation prior to the time restrictions on theatre construction went into effect, and from destruction by fire or storm. Petitions may also be grounded on need of a defense production area for recreational facilities.

Although the speaker cable requirements of a drive-in would seem to prohibit new projects in that field, one prominent builder of drive-ins, the Griffing-Lasky Construction Company of Boston, which operates nationally, has issued a statement that it "is in a position to commence construction of medium-sized outdoor theatres in most situations in compliance with the new regulations of the National Production Authority."

NTS Reveals Its Age—25 Years Old This Month

JUST WHEN we were trying to ignore the fact that September brings us another birthday, along comes National Theatre Supply to remind us, proudly asserting that this month it is celebrating its Silver Anniversary. And we had been shaving a long time when they got started on September 3, 1926.

Taking a lot out of the members of an organization, time of course puts something into the organization itself that can't be got in any other way. That would be know-how in all of those little details of the field which is derived from an accumulation of experience. Personnel goes the way of all flesh, but the Company somehow keeps for use what those men and women gave it.

Twenty-five years isn't so long, of course, that there have been many changes in the personnel of NTS itself, but it is difficult to think of that organization without including companies with which it has been

"Heywood-Wakefield Seating a Profitable Investment in Comfort"

"Our experience with Heywood-Wakefield chairs in the 7 other houses of our group proved that they are a profitable investment in comfort." Says Mr. Louis Gaertner, General Manager, in discussing the selection of seating for the Colgate.



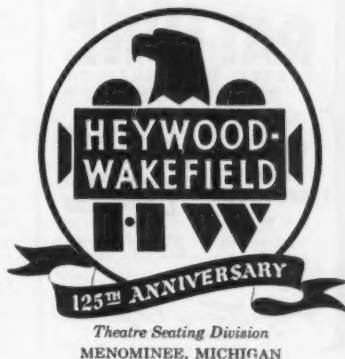
Model TC 610 was selected for the new Colgate, 8th unit in the Ritz Enterprises group to be seated with Heywood-Wakefield chairs.



Novel lighting helps dramatize marquee of Colgate Theatre, owned and operated by Ritz Enterprises, Inc., Baltimore, Md.

WHETHER you're building or modernizing, you can profit from the know-how of seasoned operators like Lou Gaertner, who have learned from experience that Heywood-Wakefield seating is good box office. For here's proof that Heywood-Wakefield chairs are as comfortable to sit in as they are inviting to the eye. They should be—because of our many years of applying scientific principles to their design—and time-tested application of steel coil springs to assure the most lasting comfort. What's more, our insistence on special grade steels for standards, seat and back pans and other construction features assures low, low overhead.

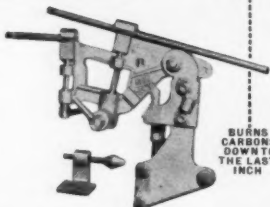
Treat yourself to a good look at the current Heywood-Wakefield models, and learn all the advantages they can bring to your operation. See your nearest Heywood-Wakefield distributor, or call one of our sales offices in Baltimore, Boston, Chicago or New York.



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corporately affiliated for almost that long—
International Projector, McAuley, Strong
Electric, Hertner and so on. Taking them
all together, one misses some friendly faces.

As short a time as it is, a quarter-of-a-
century in this industry is nevertheless quite
a while. Look what's happened during that
time! Before NTS got started, there
wasn't any such world-wide organization
for the distribution of every kind of the-
atre equipment and supplies. There weren't
very many kinds, in fact, compared with
the mass and variety of it today. And tech-
nically the equipment wasn't as exacting.

National Theatre Supply began in the
milestone year of 1926, the year that sound
was publicly added to the motion picture.
The industry was in the middle of its ex-
pensive but wonderful effort to glorify the
art of the screen with utterly splendid
theatres—a time of furious circuit expan-
sion, signalized by the formation of Pub-
lix. NTS soon had branches in 31 cities,
which it operated then from Chicago.
Headquarters were removed to New York
in 1930, apparently the last move NTS
ever was going to make. It's been tucked
under the Brooklyn Bridge at 92 Gold
Street ever since. This was the beginning
of its present status as a subsidiary of the
multifarious General Precision Equipment
Corporation.

It is incredible that NTS ever had an-
other president than Walter E. Green, but
it did—H. A. R. Dutton. Mr. Green
became head in 1928. Oscar S. Oldknow,
now looking after West Coast affairs as
executive vice-president, was a vice-presi-
dent at the outset.



A. E. MEYER



J. W. SERVIES



W. J. TURNBULL



J. E. CURRIE



A. J. LINDSLEY

Messrs. Green and Oldknow are the
only officers who are members of the NTS
25-year club. Branch manager members
are A. T. Crawmer, Minneapolis; N. G.
Haele, Baltimore; J. H. Kelley, Cin-
cinnati; F. J. Masek, Cleveland; and N. F.
Williams, Pittsburgh.

Other branch managers today are R. F.
Rosser, Jr., Chicago; A. G. Schuyler, Des
Moines; C. Williamson, Detroit; B. N.
Peterson, Indianapolis; A. ("Count") de
Stefano, Kansas City; A. J. Larson, Mil-
waukee; G. K. Slipper, Omaha; W. C.
Earle, St. Louis; R. J. Maure, Albany;
H. J. McKinney, Boston; V. G. Sand-
ford, Buffalo; W. C. Milwain, New Haven;
A. G. Smith, New York; W. J.
Hutchins, Philadelphia; J. C. Brown, At-



WALTER E. GREEN



OSCAR S. OLDKNOW

Benson manages the warehouse in Chicago.

Officers now include R. N. Harder,
treasurer; R. B. LaRue, secretary; and R.
H. Richardson, assistant secretary and
treasurer.

Department heads are A. E. Meyer,
projection equipment; John W. Servies,
district supervisor and manager of purchas-
ing and carpeting; Willard J. Turnbull,

sales promotion; John E. Currie, drive-in;
A. J. Lindsley, advertising; A. J. Baldwin,
export; Harry Epting, air-conditioning;
John Boshorn, seating; R. G. Haire,
"Movie-Cone" sales; R. H. Richardson,
general accounting.

Altogether NTS now has a personnel
averaging around 300 people, including
over 125 sales representatives. The growth
and the change that those 25 years have
wrought are probably most succinctly indi-
cated, however, by citing the presence in
the 1951 roster of products of television
equipment for theatres—two distinct kinds.

Despite what the fellow said, that while
there's *Life* there's little hope for the
motion picture business, we imagine NTS
will be celebrating its Golden Anniversary.

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TRADE-MARK

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BIGGER BOX OFFICE!

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- **HIGH BRIGHTNESS**
- **GREAT POWER FROM ONE UNIT**
- **WHITE LIGHT**
- **MINIMUM HEAT PER FOOT CANDLE**

If you're after real quality, the carbon arc is tops. It gives you the kind of sharp, dramatic movies that customers want to see — helps keep box office in the black!



**YOU CAN'T SKIMP ON STUDIO LIGHTING,
WITHOUT RISKING BOX OFFICE!**

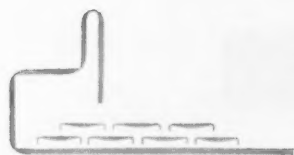
The term "National" is a registered trade-mark of
Union Carbide and Carbon Corporation

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method in management

September Managers of the Month

BETTER THEATRES' Manager of the Month Awards are inaugurated with winners in both of the divisions—Employee-Manager, and Owner-Manager—in which they will be made whenever each is represented in the material submitted. It is gratifying to the committee that announcement of these new Awards of Quigley Publications, pointing up the importance of the theatre institutionally and physically as an interest of management, brought response which allowed a Manager of the Month certificate to be awarded in each division of the activity.

The Awards are made monthly to an Employee-Manager, or an Owner-Manager, or both, for skill and enterprise in Institutional Advertising, Theatre Housekeeping, Public Relations, Equipment and Building Maintenance and any other comparable aspect of the motion picture theatre—as illustrated by the activities of the initial winners announced in the adjoining column. That is to say, those interests to which BETTER THEATRES is devoted, which adds up to just about any activity except exploitation of specific pictures.

Besides the Manager of the Month Awards, those submitting evidence of skill and enterprise meriting honorable mention, will receive "Certificate" certificates.

Incidentally, awards of any particular month are not necessarily made for candidacies entered during that month. They are determined by the character of effort without reference to the time given.

It is not necessary that a manager enter an exhibit on his own behalf. Another person—including a theatre supply dealer or a manufacturer—may do so for him, with adequate authentication of another person may merely nominate a manager.

Exhibits should be addressed to BETTER THEATRES' Manager of the Month Award, Quigley Publications, Rockefeller Center, New York 20, N. Y.

In Employee-Manager Division:

E. Y. STAFFORD

Manager, E. M. Loew's Miami Drive-In, Miami, Fla.

for Promotion and Service

BUILDING good will is the avowed objective of the devices and practices which have won a September Manager of the Month Award for E. Y. Stafford. A variety of these were submitted in a neat presentation of typewritten text and pictures; some of them are pictured on the opposite page.

Mr. Stafford has given special attention to the youngsters among patrons of the Miami drive-in—60% of which, incidentally, are from out of the State during the winter months.

Asserting that he makes it a practice to give special attention to the youngsters, he has submitted a photograph of his "Little Drivers Club." It is a corner of his refreshment stand built by his caretaker and himself and decorated with cartoon character cutouts and decals. "It has proved very popular with both the kids and their parents," he testifies.

Mr. Stafford has also provided a way for the youngsters to have fun spending their own money. The stand offers a variety of penny confections, and these get a special plug each night during his p. a. system talk to promote refreshment sales.

Then every Friday, Saturday and Sunday night Mr. Stafford has a "story session," such favorite children's tales as "Dumbo" and "Snow White" being told by a local feminine radio personality in recordings played over the p. a. system. She is exploited on the Miami drive-in screen by a trailer. These story sessions take place before the first show. At this time on other



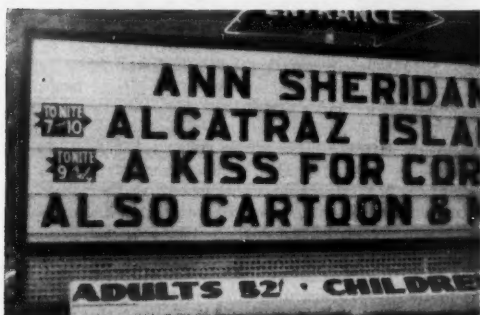
E. Y. STAFFORD

nights Mr. Stafford programs from stock children's recordings.

Among practices which Mr. Stafford has installed that illustrate his effort to build goodwill through service details are his mobile ramp sign and feature-time designations on his attraction board, both illustrated here. Also shown is how the theatre station wagon is used for exploitation.



The all-purpose station wagon fills in as an exploitation car.



The attraction board carries starting times of features.



Entering patrons of the Miami drive-in are clearly shown which ramp nearest the screen has parking space open by means of a large shadow-box sign mounted on wheels. As one ramp fills up, attendants move it to the next one still open. As a result, patrons are never confused as to direction.

Mr. Stafford's "Little Drivers Club" in session, having refreshment quarters of its own in a corner of the snack stand room. This gives the smaller youngsters a safe retreat in the rush of refreshment stand traffic, leaving their parents freedom to refresh themselves without the immediate burden of tending them.



BETTER THEATRES SECTION

In Owner-Manager Division:

WALTER W. WEHR

Park Theatre, Pleasantville, N. J.

for "Panoramic" Maskless Picture

LAST JULY the newspaper advertising of the Park theatre in Pleasantville N. J., offered "panoramic super-movies." It referred to a maskless screen installation which the owner and manager, Walter W. Wehr, designed and had installed in remodeling the theatre. The installation, not including the screen itself, cost \$75; yet Mr. Wehr, in submitting this arrangement for an Award, testified that it had proved to his satisfaction that "black masking is as dead as silent films."

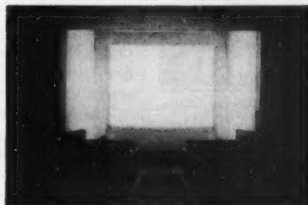


WALTER W. WEHR

The screen frame, of 2x6 wood, measures 13x10 feet for a screen (a Walker silver) 12x9 feet. Roofing nails were tacked on the frame's face to fit screen grommets, and the screen is laced to the face instead of to the inside. Peach-colored cheesecloth 18 inches wide is substituted for black masking, with the cheesecloth attached from 12-inch corner posts so as to give a 45° angle. The cloth, stretched on twine attached to the rear of the frame and the corner posts, absorbs the picture spill.

Further, 4x8-foot sections of compo board are splayed out from the cheesecloth border, which Mr. Wehr says acts like the bell of a horn upon the sound.

Mr. Wehr exploited the innovation by newspaper advertising in nearby Atlantic City as well as locally, and also an



Views of the screen with projection light on it; and a closeup of the corner, showing cheesecloth attached at angle for absorption of spill.

interview in the Pleasantville Press in which he said, "This is the newest thing in projection processing. The sound is better. The picture fades out from each side and the center is distinct. To an outdoor scene it gives the impression that you are out in the open. You can sit close to the picture."

Actual reaction of patrons, Mr. Wehr testifies, has supported the enthusiasm of those statements.

In any case, the scheme is an energetic response to increasing criticism of screen masking, and to agitation for means to give the picture greater impact by a screen surround better suited to it optically.

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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Liability of Lessee For Patron's Injuries

THIS ARTICLE is based on questions presented to the writer at various times and various connections by theatre owners and managers, mostly by letter. All involve pretty important points of law, as for example this one:

How can a theatre operator protect himself against liabilities for injuries to his patrons in a leased building?

The answer is: All theatre operators who lease theatre buildings should include a clause in the lease contract by which the building owner agrees to assume liability for injuries to patrons.

In *Renfro Company v. Lewis* (235 S. W. [2d] 609), it was shown a company leased premises from a bank which owned the building. The lease contract contained a clause to the effect that the bank would keep the entrances leading to the leased premises in good repair.

One day a patron decided to come through a door which was heavy and required a strong push to open it. It then snapped back causing the patron to fall down steps. He was severely injured and sued for damages.

The higher court held that if the patron sued the tenant and recovered damages, the bank would be liable to the tenant for the full amount of the allowable damages.

In holding the bank liable in \$22,256 damages for the patron's injuries, the court said:

"There is another reason why the bank was under a duty to Lewis (patron) to exercise ordinary care to keep the doorway and steps where Lewis was injured in a reasonably safe condition for his use. It arises out of the lease agreement between the bank and the company and is founded upon the covenant of the bank to keep the 'entrances in good repair.' We do not agree that the bank should be relieved of liability on the ground that the premises were designed by competent architects."



LEO T. PARKER

Partner Cannot Be Sued For Stealing Firm's Money

QUESTION: "Last winter an employee who had been with me for many years, intended to accept an offer to manage another theatre. In order to induce him to stay with me, I took him in as my partner and gave him a small interest in my theatre business. It seems that he lost considerable money at gambling and failed to account to me for money which he took out of the theatre receipts. Also, he incurred many debts in the operation of the theatre, while I was under the impression that these debts were being paid by him from the theatre receipts. These various creditors are suing me. Am I liable, and can I prosecute him for stealing money from the partnership business?"

There have been several inquiries along that line. Modern higher courts consistently hold, unfortunately, that a partner cannot be prosecuted for stealing from the partnership. Also, any solvent partner is liable for payment of all debts and obligations assumed by any other partner in the operation of the partnership business.

The reason for this law is that the courts hold that each partner is legally a "general" agent for the partnership business, and he is impliedly authorized to complete any and all transactions relating to the business without consent of the other partners.

Moreover, since a partner has a financial interest in the business he cannot be prosecuted for stealing or appropriating money because the law assumes that a person cannot steal from himself. All of the capital may be supplied by one of the partners, the others contributing only skill, labor or services; however, each partner is individually and personally liable for all debts of the partnership business incurred by any and all of the partners.

Proving Guilt of Offender in Vandalism

QUESTION: "We have had considerable trouble with mischievous boys who annoy patrons in our theatre by throwing..."

(Continued on page 44)

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT
& METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."
—TERRY RAMSAYE

Color from "Lenticulated" Black-and-White Film

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection and Maintenance,
Warner Theatres, Newark Zone



GIO GAGLIARDI

THE RECENT settlement of patent suits between Keller-Dorian, Eastman and Technicolor has revived general interest in the possibilities of lenticular color film. It has long seemed to promise more abundant color pictures produced at lower cost, and exhibitors of course hope product will soon be entirely in color.

Whether lenticular color film can fulfill these hopes is yet to be determined. Upon what characteristics of the method are these hopes based? What its advantages, its restrictions?

Most of us are familiar with the fact that colors can be *added*, or *blended*, together to produce an infinite number of color variations. It has been found that all spectral colors are formed by combining *three primary colors* together. These primary colors are red, green and blue.

It is possible to reproduce any desired color by adding together the proper quantities of the three primary colors. A combination of red and green produces yellow; red and blue produce purple; red, blue and green, in *proper quantities*, produce white.

Just as it is possible to put three colors together to reproduce all the colors of any scene or object, so can the great quantities of color in any original scene be separated into the three fundamental primary colors: red, green and blue. This separation can easily be done by viewing the scene through three separate color filters of red, green and blue.

For example if we look through a piece of red gelatin, everything will appear to our eyes to be red. However since the different objects under observation have differing amounts of red reflections, they will appear as varying shades and quantities of red image points. The gelatin serves as a filter eliminating all color except the red portion of the original scene.

Similar analysis would be produced by using blue or green filters. If it were possible to superimpose the images as seen through each of the three filters, the resulting view would be as close in color to the original scene as possible. Theoretically, it would be exactly the same.

This procedure of breaking down a scene into the three primary colors and then combining them again is called the tri-color separation and addition method of color picture reproduction. Fundamentally this process can be visualized as follows:

PHOTOGRAPHIC COLOR BREAKUP

Let us take three ordinary still cameras *A B* and *C*. Equip camera *A* with a red filter over the lens, camera *B* with a green filter, and camera *C* with a blue filter. For simplicity's sake, let us assume that each of the cameras is loaded with ordinary black-and-white positive film which when developed in the ordinary manner will produce a black-and-white positive transparency.

Set up the three cameras and photograph as exactly as possible the same scene. In camera *A* the film will "see" through the red filter only the red color component of the scene, and will register the changes or variations of the red intensity over the whole field. Camera *B* will contain a similar record of the green intensity, and camera *C* will have a record of the blue.

When the three films are developed, they

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Economy
BEEN SO
ESSENTIAL AS NOW!

ECONOMIZE
WITH
Lorraine
Carbons

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from 10% to 25% savings in carbon consumption reported

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proved savings in power consumption more light at lower amperages

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our new coppering process reduces lamp maintenance and mirror replacement and re-surfacing costs

FROM "LOW" to

HIGHEST "HIGH"

screen brightness is brightest over the entire surface of the screen

LORRAINE "Star-Core" CARBONS

give greater controlled burning thus insuring More and Steadier Light

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Send necessary projection equipment data to guide us in recommending the Lorraine Carbon that will do your theatre or drive-in projection job better and More Economically.

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Your patrons will notice the difference! Super Snaplites give you Sharper Pictures. More Illumination, Greater Contrast and Definition.

For the Best in Projection use Super Snaplites . . . the only Projection Lenses to give you a true speed of $f/1.9$ in every focal length up to 7 inches.

Clear
Crisp Pictures
with
SUPER-SNAPLITE
 $f/1.9$
PROJECTION LENSES



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207 and 209

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"YOU GET MORE LIGHT WITH SUPER SNAPLITE"

READ THE ADS — they're news!



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Demand
HEYER-SHULTZ
All Metal
REFLECTORS

They are GUARANTEED 5 years!

will be black-and-white transparencies and it is possible to use these for positive projection.

Now let us use three projectors and equip one with a red filter, the second with a green filter, and the third with a blue filter. By using film *A* in the red projector, we will deliver to the screen the red component of the original scene. Similarly by using film *B* in the green projector we will deliver the green component; and film *C* in the blue projector will deliver the blue component of the scene. These three pictures in their primary colors will add up on the screen to produce (assuming perfect registration) a full color image equal to the original scene.

It can be observed from the above description that the film used may be ordinary silver bromide black-and-white stock because each of these films registers only the relative intensity of every individual part of the three color fields. It could be said that each one of the three films modulates its own primary color. With this method the color reproduced on the projection screen is controlled only by the color of the filters and of the projection light. The nearer the projection light is to white, and the purer the primary colors of the filters, the closer the screen image will be to the original scene.

"LENSES" ON THE FILM

The above method of using three cameras, three films and three projectors naturally is very clumsy and not adapted to actual practice, especially in motion picture projection, where it would be practically

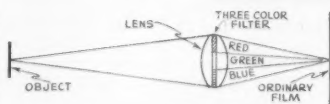


FIGURE 1—Distribution of color rays.

impossible to deliver the three partial images to the screen in perfect registration. On that account a means had to be found where the three partial images would be recorded on the same film and then projected to the screen from the same projector. The lenticular film, as developed by Berthon, can be made to do this. The theory of it may be described in the following manner.

It was found that by taking standard film and running it through a special set of embossing rollers it was possible to form, or emboss, tiny semi-cylindrical "lenses" on the film stock surface on the side opposite to the emulsion. These lenses were about 0.03 millimeter wide (a little over one-thousandth of an inch) and extended over the width of the film. The lenses had a focal length of 4 to 5 thousandths.

The Brightest Pictures Ever Shown Are Within Your Reach



The Strong Mighty '90', 75 to 130 ampere reflector arc lamp, not only delivers positively the most light that can be projected to any screen, **REGARDLESS OF HOW LARGE**, but at 90 amperes projects 21,000 lumens **AT FAR LESS COST** than other types of big lamps!

More dealers sell Strong-made lamps than sell any other make. As the only lamps produced complete within one factory, Strong projection lamps can be so engineered as to obtain the finest screen results, the highest efficiencies ever attained. Long, dependable service is assured. Some Strong lamps, built as long as 28 years ago, are still working every day. That's why, year after year, more theatres prefer Strong lamps . . . why continual expansion of plant facilities has been necessary. As the world's largest manufacturer of projection arc lamps, Strong has a line that includes lamps especially designed for best results under every condition. Send coupon today for free literature.

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Lamp: ☐ Strong Arc Spotlamps; ☐ Mighty '90'; ☐ Megal Lamp; ☐ Utility
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During the taking of a picture, the camera lens was equipped with a filter made up of the three primary colors arranged in horizontal bars one above the other, so that they covered the entire aperture of the lens. The tri-color filter is located in the entrance pupil of the lens so that it does not affect the focus, but so that each of the colors has an equal value part of the lens aperture.

Figure 1 represents a simple lens with a three-color filter in the aperture. It shows how the light rays are distributed in the lens and directed to the film. In standard film the split color rays reunite on the emulsion without any change except loss of light.

In Figure 2, the split color rays are picked up by any one of the lenticular

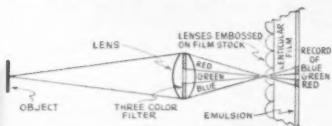


FIGURE 2—Distribution of color rays through the lenses embossed on the film. The relative energy of the separate red, green and blue portions of the object are recorded on the emulsions.

lenses on the new film and are transmitted to the emulsion as three separate sources of light, each one containing its own information regarding the red, or green, or blue

composition of the object being photographed. It is the function of the emulsion to rearrange this color energy distribution of the parts of the picture into a proportional transparency distribution.

The whole picture is split into narrow strips by the lenticular lens screen. The film lenses are a little over a thousandth of an inch wide, and the individual bands representing the three colors are one-third of that width. The color values of the object in recording, are faithfully distributed over the width of these strips. Therefore, it can be said that the photographic emulsion contains, packed within it, the red, green and blue components of the object.

AT PROJECTION END

Now let us see what happens when the process is reversed and this lenticular film is projected to the theatre screen. Please note Figure 3. The projection lens is equipped with a three-band color filter similar in quality and proportion to that used in the photography. This three-band filter is located at the front focus of the projection lens where it controls the aperture of the lens. The light coming from the lamp is focused as usual on the film emulsion and illuminates the three color-representing stripes in each lenticular "lens" element. The "lenses" on the film image transmit

each of the color-representing stripes through its corresponding color filter at the projection lens, and the three modulated primary colors are thus projected to the

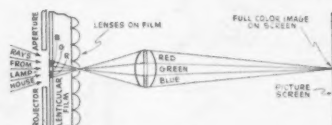


FIGURE 3—Distribution of light rays from projector aperture through record on film emulsion then through lenses on film. Each color band is correlated with proper color filter in projection lens then added together on projection screen.

white screen where they show up as a natural colored image equal to the original scene.

From the foregoing description it can be seen that natural color pictures can be taken using lenticular films with considerable ease. The camera need only be equipped with the proper lens and three-band color filter. In fact, newsreel shots have been taken with standard equipment and prepared for color projection.

Since the film emulsion is of the ordinary silver bromide type, it needs no very special treatment for developing and fixing, and although prints cannot be made by the contact method because of the lenticular con-

(Continued on page 39)



YOUR THEATRE is as modern

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**Protect your investment . . . Build Profits . . .
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Don't lose patrons by projecting dim, eye-straining images. B&L lenses bring your audiences today's finest image quality . . . brighter, sharper pictures with edge-to-edge brilliance and contrast. Build steady patronage, steady profits, with B&L lenses.



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THE OPERATION AND MAINTENANCE OF Theatre Television Equipment

*—explained for managers and projectionists in
a series of articles beginning with this issue—*

by AARON NADELL

1. Picture Transmission

THE NUMBER of American Theatres equipped for large-screen television is already heading toward the 100-mark in completed and contemplated installations, and it appears very likely installations will continue to multiply to the point where theatre managers and projectionists generally will need to be prepared with a working acquaintance with this radically new kind of theatre equipment.

The economic factor suggests that TV must become a standard fixture in the larger theatres at least, merely because the owners of millions of theatre seats can outbid any imaginable advertiser in buying exclusive rights to events the public would pay to witness.

It does not follow that every theatre, down to the very smallest, will be equipped for TV. Television may turn out to be

like sound, something every house, no matter how small, must have; but it may also turn out to be like the large and expensive theatre organs of 25 years ago. Although every "picture palace" of any pretensions had to have an organ, the smallest theatres did not have them. And at the other extreme, the day when the drive-in (except for very small ones) can present an enjoyable TV program is technically far distant.

Every practical theatremaster, however, will need to know a good deal about television, even if his own theatre does not have it, so long as TV is standard equipment in the large indoor theatres, which offer the best jobs and highest pay. Managers, assistant managers and projectionists in those large houses will find TV in some way a part of their responsibility; and anyone aspiring to employment in such theatres

must naturally have fitted himself to assume that responsibility.

What managerial personnel should know about television corresponds roughly to what they now need to know about projection and sound—how to inspect the equipment intelligently, how to know if it is or is not properly maintained, how to recognize symptoms of neglectful maintenance. Also (from the business end of authorizing repairs, replacements and servicing) what the different parts are called, roughly how long each ought to last in service, where replacements can be bought, and approximately what they should cost. The concerns of a television installation are likely to be comparable to those of a projection and sound installation for management.

PROJECTIONIST'S ROLE

The projectionist cannot escape responsibility for a TV installation. In projection a short break is highly objectionable but it is not devastating. Repairs are made and the show goes on. But imagine the feelings of a television audience, tense and excited, that will never see the knockout or the crucial home run, because that was the moment the equipment broke down!

Outside servicing for theatre TV equipments will be a matter of course for all theatres that have them, for they are very complex, electrically. A sound system is childishly simple by comparison. The projectionist, however, is the man who must

Pictures created by dot patterns, as in the halftone process of making printing cuts. In the first picture the dot formation is coarse—there are fewer dots; the second is a bit finer, the third is much finer and therefore a clearer picture.



**You Can't Buy
A GOOD
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for Less!**



Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

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All assure smooth output current, long life, low operating temperature, and flexibility in control.

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ASK YOUR DEALER**

REELS
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Solid steel center standards give strength and durability.

Insures years of hard wear in a chair with comfort and beauty.

WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

keep the show on the screen. No service inspector can do that for him. The projectionist should know how to make simple adjustments and repairs; and how to spot the symptoms of more serious trouble, which he himself cannot fix, far in advance, so there will be ample time to call in the servicing expert.

These are the interests in theatre television with which this series of articles are concerned. In the course of them, the systems available on the market will be described and their features traced with respect to both maintenance by the projectionist and supervision by the manager.

First, in this introductory article, the general principles and operating features common to all television apparatus will be reviewed briefly. Details are not needed here; they will be fully presented in the articles to follow, as will the matter of color in theatre television.

MEANING OF "SCANNING"

The television image, being transmitted electrically, is subject to the limitations of electrical action. An electrical circuit can convey *time*, but not of *space*; or, to illustrate, an electric wire can very easily transmit the dot and dash of telegraphy, but when the dot and dash appear together (as here . —), the wire can never transmit that picture nor say whether the dot is to the left and dash to the right or vice versa.

The only electrical method of sending the dot-dash picture would be to scan this page by some such device as a photoelectric cell. If the scanning were from left to right, the dot would be sent first; if the scanning were from right to left the dash would be sent first. But dot and dash cannot be sent together except as a blur. They must be transmitted one after another. The *space* relationship—dot left, dash right—must be translated into a time relationship—dot first, dash next. That is the only way an electrical circuit can be made to carry the information.

The direction and kind of scanning across the page, and from top toward bottom, effects the translation. At the receiving end the sequence of information items received is translated back from a time sequence to a space relationship in a picture.

Any visible image can be divided into dots which will form a pattern of the image. Photographs in publications are produced in dot patterns (see accompanying illustrations from Walt Disney's "Alice in Wonderland"). The coarseness or fineness of the picture depends on the number of dots per square inch and its tones on the different sizes of the dots.

Suppose this whole page consisted of a picture. There need be no dots in the

picture itself (or there could be, it would make little difference). Now suppose a photoelectric cell were mounted before the page and focused through a lens upon one small area of the picture; now make the photocell move from left to right, first across the top of the page, then across a little lower down and so on until it has "scanned" the entire image and "seen" a sequence of small areas of different intensity of illumination. The photocell could thus be made to create a series or sequence of electrical pulsations, some strong some weak, depending on the intensity of illumination at each point. In this way the space relationship between the areas of an image could be translated into a time-relationship of electrical pulses following one behind another along a wire.

Now here, too, we can say that "dots" (impulse areas) determine the "grain" and tones of the image. For a reasonably recognizable television image there must be several hundred rows, or lines, of "dots" from top to bottom.

The present American standard is 525 lines. A television image is wider than it is high, so there must be more than 525 "dots" or picture elements along each line. The number of "dots" from side to side is 700 (this refers to what is called the "aspect ratio," which is 4-to-3). With 525 lines from top to bottom, the total number of "dots" (image elements) per picture is 525 times 700, or 367,500. At the American TV standard of 30 "frames" per second, the number of "dots" transmitted per second figures out to 11,025,000 (367,500x30). This total is theoretical only, however; because of various losses, it is not actually attained.

NEED FOR SUPER-SPEED

These figures indicate, nevertheless, how it is that the actual scanning could not be done by a moving photocell. It could not move fast enough. The TV problem was solved when a beam of electrons was successfully used to do the scanning.

The image to be transmitted is optically focused on a photoelectric surface located inside a vacuum tube. That surface is scanned by the sweeping tip of a beam of electrons. Since that beam is composed of electricity it sweeps and scans the surface with electrical speed.

The tip of the beam encounters a pattern of electrical charges which corresponds to the pattern of light and shade illuminating the surface at that instant. The strength of the beam varies from moment to moment according to the kind and intensity of charge it encounters at each point of the surface "dot". These variations in the intensity of the beam constitutes a fine pattern or sequence of pulses that corre-

(Continued on page 45)

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page	Reference Number	Adv. Page
50—Adler Silhouette Letter Co.	40	41—Smith, Alexander and C. H. Masland	12
Changeable letter signs; Front-lighted panels for drive-ins (40A), back-lighted panels (40B), and changeable letters (40C). All dealers.		Carpeting, NTS, and direct.	
1—American Mat Corp.	8	42—Sportservice, Inc.	38
Sponge rubber matting. Direct.		Connection services.	
2—American Seating Co.	3	43—Strong Electric Corp., The	25, 28
Auditorium chairs. NTS and direct.		Projection arc lamps (43A), rotifiers (43B). All dealers.	
3—Ashcraft Mfg. Co., C. S.	3rd Cover	44—Trans-Color Screen Co., Inc.	46
Projection arc lamps. Unaffiliated dealers.		Projection screens. Direct.	
4—Automatic Devices Co.	43	45—Wagner Sign Service, Inc.	38
Curtain trucks and controls. Unaffiliated dealers, and direct.		Changeable letter signs; Front-lighted panels for drive-ins (45A), back-lighted panels (45B), and changeable letters (45C). All dealers.	
5—Ballantyne Co.	5	46—Wanzel Projector Co.	8
Sound equipment. Dealers: 1, 4, 7, 14, 21, 22, 34, 37, 45, 48, 57, 61, 62, 67, 71, 78, 81, 94, 97, 101, 104, 112, 115, 122, 125, 128, 132.		Amplifiers (46A), soundheads (46B). All dealers.	
6—Bausch & Lomb Optical Co.	26	47—Westrex Corp.	7
Projection lenses. NTS, dealers marked * and 1, 6, 7, 8, 10, 11, 12, 17, 23, 24, 25, 32, 34, 38, 42, 44, 49, 53, 57, 58, 61, 65, 70, 76, 83, 84, 86, 87, 91, 92, 101, 104, 106, 108, 110, 118, 119, 122, 127.		Foreign distributors.	
7—Beich Company, Paul F.	34	48—Williams Screen Co.	45
Chocolate covered candy. Direct.		Projection screens. Direct.	
6—Cali Products Co., The	41	49—Wrigley, Jr., Company, Wm.	33
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9—Chicopee Mfg. Corp. of Ga.	11		
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10—Coca-Cola Co., The	2nd Cover		
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11—Droll Theatre Supply Co.	38		
Carbon savers. Direct.			
12—F & Y Building Service, The	41		
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13—General Register Corp.	10		
Stub red admission control box. Direct.			
14—Goldberg Bros.	22, 28, 40		
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15—GoldE Mfg. Co.	43		
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16—Griggs Equipment Co.	28		
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17—Heyer-Shultz, Inc.	24		
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18—Heywood-Wakefield Co.	17		
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19—International Projector Corp.	Fourth Cover		
Projectors (19A), sound systems (19B). NTS.			
20—King Amusement Co.	37		
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21—Kollmorgen Optical Corp.	24		
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22—Kroehler Mfg. Co.	9		
Auditorium chairs. Unaffiliated dealers and direct.			
23—LaVezzi Machine Works	41		
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24—Lorraine-Carbons, Inc.	23		
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25—Maier-Lavaty Co.	22		
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25—Manley, Inc.			
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27—Marsh Wall Products, Inc.			
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51—Miniature Train Co.			
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28—National Carbon Co., Inc.			
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29—National Super Service Co., Inc.			
Vacuum cleaners. All dealers.			
30—National Theatre Supply			
Distributors.			
31—Novelty Scenic Studios, Inc.			
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32—Norpat Sales, Inc.			
Hanover carbon saver. Direct.			
33—Payne Products Co.			
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34—Poblocki & Sons.			
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35—Raytone Screen Corp.			
Projection screens (35A), projection lenses (35B). Direct.			
36—RCA Service Co.			
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37—Robin, Inc., J. E.			
Motor-generators. Direct.			
38—Ruben, Inc., Marcus			
Uniforms. Direct.			
39—S. O. S. Cinema Supply Corp.			
Distributors.			
40—Shearer Co., B. F.			
Projection screens. Authorized dealers.			

EDITORIAL

WINTER SPEAKER BAGS, page 42

Weatherproof paper bags for winterizing in-car speakers without removal, manufactured by Minnesota Mining & Manufacturing Company. Postcard reference number E51.

COUNTER AISLE MATTING, page 42

Foam rubber matting designed especially for placement behind snack bar counters and for similar purposes, developed by American Mat Corporation. Postcard reference number I.

FRUIT JUICE DISPENSER, page 36

Counter type dispenser for frozen fruit juices, marketed by Ebco Manufacturing Company. Postcard reference number E52.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the September 1951 issue—

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THEATRE or CIRCUIT _____
STREET ADDRESS _____
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Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

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2—Girard Theatre Supply, 320 W. Washington St., Phoenix.

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4—Perrin Theatre Supply, 1006 Main St., Little Rock.

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National Theatre Supply, 1961 S. Vermont Ave.
7—Pembro Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shoarer, 1964 S. Vermont Ave.

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9—Riedels Theatre Supply, 1543 Fifth Ave.

San Francisco:

10—National Theatre Supply, 235 Golden Gate Ave.
10—Prestige Theatre Supplies, 187 Golden Gate Ave.
11—B. F. Shoarer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:

13—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2120 Broadway.

CONNECTICUT

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16—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

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17—Brent & Sons, 925 New Jersey Ave., N. W.
18—Don Lust, 1001 New Jersey Ave., N. W.

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19—Joe Hurstford, 714 N. E. 1st St., Miami.
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.
21—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

22—Glenn Theatre Service & Supply, 1014 N. Slattery Dr.

Atlanta:

23—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
24—Southeastern Theatre Equipment, 201-3 Louie St., N. W.
25—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

26—Abbott Theatre Supply, 1311 S. Wabash Ave.
27—Drill Theatre Supply, 925 Jackson Blvd.
28—Gardner Theatre Service, 1235 Wabash Ave.
29—Midwest Theatre Service & Equipment, 1930 W. Belmont.
30—Movie Supply, 1310 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

31—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.
33—Mid-West Theatre Supply Company, 448 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

34—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

35—Southwest Theatre Equipment, 118½ W. Douglas Ave., Wichita.

KENTUCKY

Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.
37—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

38—Delta Theatre Supply, 214 S. Liberty St.*
39—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.
40—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

41—Alton Boyd Theatre Equipment, P. O. Box 382.

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42—Quintessence Picture Supplies, 12 East 25th St.
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44—Joe Ciffo, 44 Winchester St.
45—Independent Theatre Supply, 28 Winchester St.
46—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 88 Broadway.

MICHIGAN

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49—Ernie Forbes Theatre Supply, 214 W. Montclair St.*
50—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
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Grand Rapids:

52—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

53—Minneapolis Theatre Supply, 79 Glenwood Ave.
54—Elliott Theatre Equipment, 1110 Nicollet Ave.
55—French Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
56—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

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National Theatre Supply, 222 W. 18th St.
58—Shoren Theatre Supply, 217 W. 18th St.
59—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

60—Joe Herstein, 3333 Olive St.
National Theatre Supply, 3212 Olive St.
61—St. Louis Supply Co., 3310 Olive St.*

MONTANA

62—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

63—Sallistore Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
64—Quality Theatre Supply, 1515 Davenport St.
65—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

66—Eastern New Mexico Theatre Supply, Box 1098, Clovis.

NEW YORK

Albany:

67—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 982 Broadway.

Auburn:

68—Auburn Theatre Equipment, 5 Court St.

Buffalo:

70—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
71—Perkins Theatre Supply, 505 Pearl St.
72—United Projector & Film, 228 Franklin St.

New York City:

73—Amusement Supply, 341 W. 44th St.
74—Capitol Motion Picture Supply, 630 Ninth Ave.*
75—Crown Motion Picture Supplies, 334 W. 44th St.
76—Joe Herstein, 630 Ninth Ave.
National Theatre Supply, 336 W. 44th St.
77—S.O.S. Cinema Supply, 602 W. 52nd St.
78—Star Cinema Supply, 441 W. 50th St.

Syracuse:

79—Control N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

80—Bryant Theatre Supply, 227 S. Church St.
81—Charlotte Theatre Supply, 116 S. Poplar.
82—Dixie Theatre Supply, 215 W. 3rd St.
National Theatre Supply, 304 S. Church St.
83—Southeastern Theatre Equipment, 206 S. Poplar St.*
84—Standard Theatre Supply, 219 S. Church St.
85—Theatre Equipment Co., 229 S. Poplar St.
86—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

87—Standard Theatre Supply, 215 E. Washington St.
88—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

89—McCarthy Theatre Supply, 67 North Fourth St., Fargo.

OHIO

Akron:

90—Akron Theatre Supply, 936 E. Market.

Cincinnati:

91—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

92—National Theatre Supply, 2128 Payne Ave.
93—Ohio Theatre Equipment, 2100 Payne Ave.
94—Olive Theatre Supply, 2108 S. Payne.*

Columbus:

94—American Theatre Equipment, 165 N. High St.

Dayton:

95—Dayton Theatre Supply, 111 Volcanado St.
96—Sheldon Theatre Supply, 127 Sales Ave.

Toledo:

97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—B. F. Shoarer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inler-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

107—Alexander Theatre Supply, 1705 Blvd. of Allies.*
108—Atlas Theatre Supply, 402 Mittenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 64 Van Braam St.

Wilkes Barre:

110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 466 S. Harwood St.
117—Modern Theatre Equipment, 214 S. Paul St.
National Theatre Supply, 300 S. Harwood St.
118—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

119—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

120—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City

121—Intermountain Theatre Supply, 142 E. First South St.
122—Service Theatre Supply, 250 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

124—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON

Seattle:

125—American Theatre Supply, 2300 First Ave. at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 200 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shoarer, 2318 Second Ave.

WEST VIRGINIA

129—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

130—Manhart Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 1000 N. Seventh St.

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ROCKEFELLER CENTER
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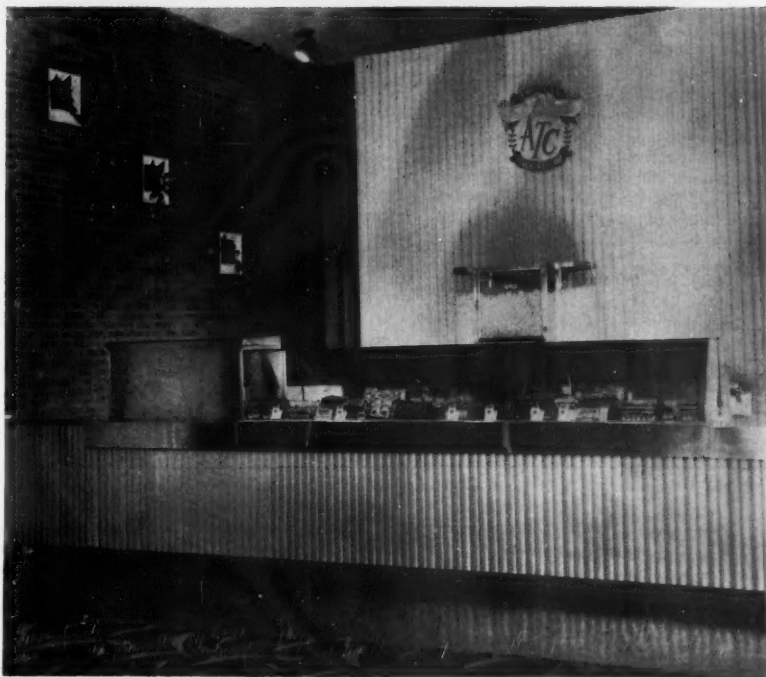
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[Sec. 34.9, P. L. & R.]
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NEW YORK, N. Y.

THEATRE SALES

... devoted to the merchandising
of confections, beverages and other refreshments
at motion picture theatres and drive-ins

Snack service of new theatre in suburban Boston

Swampscott, Mass., along Boston's North Shore, has its first motion picture theatre in the Surf recently opened by American Theatres. General views and a floor plan appear on pages 14 and 15; this is a detail of the foyer area containing the refreshment stand, which is located immediately inside the entrance doors and extends to the auditorium wall. The counter is faced in fluted stainless steel, which harmonizes with a back partition of corrugated wood painted white that separates service from storage space. Asphalt tiles form a protective lane between the carpeting and counter.



Making the Refreshment Stand Produce Its Share of the Gross

A recent survey by Motion Picture Herald showed a large percentage of drive-ins deriving less than 30% of their gross from refreshment sales. Far too low? That's the opinion of a specialist in this field, who here presents his reasons and observes what is needed to bring snack sales up to par.

By PHILIP L. LOWE

THE RECENT poll conducted by MOTION PICTURE HERALD, the results of which were published in the June 30th issue, most certainly must have been of interest to all drive-in theatre operators. Although no one likes to admit to a narrow view concerning an industry in general, the writer naturally centered his attention on those aspects of the poll which dealt with concessions.

To say that the results were startling would be a rather mild expression of the author's sentiments. The most startling thing about the survey was the fact that only 2.1% of the drive-ins polled showed a percentage of gross of over 50%, and that almost 40% showed a gross of less than 30%.

I think it is important to note that the status of the value of refreshments in drive-in theatres is probably in pretty much the same phase of development as the sale of refreshments in closed theatres was ten years ago. To be concrete about this, ten years ago only the larger and more progressive circuits, plus some few sprightly independents, had got to the point where they

presented their refreshments in the same glamorous and attractive manner in which they presented their film fare.

Today probably 75% of the closed theatres in the country have good, clean, attractive stands which merchandise refreshments in a sensible, but profitable manner. Refreshments are offered by 20%, but on a less progressive basis. By less progressive, I mean their stands are unattractive, their location in the theatre leaves much to be desired, and although they may be very profitable, they are still treated as stepchildren.

The remaining 5% of the closed theatres offer little or nothing, due to disinterest, stubbornness, superstition, or any number of quasi-valid reasons.

From the above figures, the most gratifying conclusion to be drawn is that the maximum reasonable return is no longer reserved for the bigger circuits, or the big city independents. This is due to the interest of theatre operators in general, theatre organizations, such as Allied and TOA, and all of the larger trade publications, whose information, advice (sometimes questionable) and assistance are available to the smallest as well as the largest of theatre operators. In all modesty the writer would like to take a bow for the refreshment supply industry which has grown throughout

the country, until its importance can hardly be underestimated.

In his saying this, it should be clarified that the author in no way feels that the operation of concessions or refreshment stands in theatres is in any way as important as the operation of the theatre itself. Despite the accusations hurled at many progressive exhibitors for building a candy stand bigger than the lobby, in all fairness to the exhibitor it should be pointed out that there are very very few exhibitors who consider their refreshment stand more important than their theatre.

FOOD AS AN ATTRACTION

Having asserted above that the concession activities in indoor theatres have improved and prospered to a high state of development during the last ten years, we should now look upon the situation as it applies to the outdoor theatres. If, as previous closed theatre surveys have shown, practically everybody who comes into a closed theatre spends money for refreshments, it should be apparent that motion picture entertainment and gastronomic satisfaction go hand in hand. The only thing that has limited the gastronomic delights offered in indoor theatres has been a sensible reluctance on the part of closed the-



STAFF PHOTO

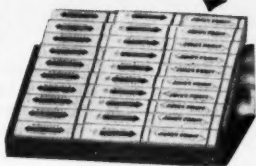
"The refreshment stand is as much a business builder for continued patronage as the picture on the screen."

"Quality of products must be a watchword."

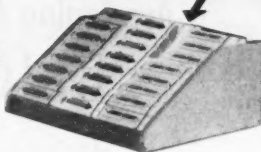
STAFF PHOTO



Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre



Seminole Theatre, Tampa, Fla., gets extra profits from display of popular brands of gum.



Jayhawker Theatre, Lawrence, Kansas, displays chewing gum for extra revenue.

You build good will and extra profits by selling and displaying popular brands of chewing gum

Yes, chewing gum is a "natural" for profitable theatre sales—especially when the brands displayed are well-known, well-advertised fast sellers. People just naturally like to chew gum at the movies, and they buy their favorite brands on impulse when the theatre displays chewing gum in a convenient location.

Take advantage of the popularity of chewing gum. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other fast-selling brands where your patrons can easily see and buy them. It's a service your patrons will appreciate, and you'll be surprised at the extra revenue chewing gum will take in for your theatre.





**The Hottest Thing
Since Pop Corn!!**



CHOCOLATE CREAMS.
Double-whipped vanilla creme centers with thick light chocolate coating.



MILK CHOCOLATE PEANUT CLUSTERS.
Vanilla creme center—crisp spanish peanuts covered with extra-generous coating of milk chocolate.



MILK CHOCOLATE COVERED NOUGATS.
Smooth textured, swirl-whipped white center.



MINT PATTIES.
Delicately blended cool-mint creme center with Bitter-sweet chocolate coating.

That's What Theatre Operators Everywhere Are Saying About

BEICH Chocolates

You, too, can increase your candy profits with these popular sized, popular priced, top-quality Beich Chocolates. There's plenty of taste appeal to please every fancy in this assortment of favorites and the eye-catching, product-in-view packages have plenty of self-appeal for every age. Value-plus quality, usually found only in candies selling for \$1.50 per pound and more—plus a rich wholesome goodness, bring your customers back, time after time. **WRITE OR WIRE FOR SAMPLES.**

PAUL F. BEICH CO.

1006 Front Street, Bloomington, Illinois



MILK CHOCOLATE COVERED CARAMELS.
Tender Chewy centers with a rich, buttery flavor.

atre operators to sell items which just didn't have a place in a closed theatre.

Take away this sensible restriction by theatre operators, and add it to the most delightful setting for the display of motion pictures; then bolster it with unlimited opportunities of time and space to satisfy the inner man, woman and child; and crown it with the desire of the drive-in public to enjoy this picnic under the stars. The result—a situation which develops the sales of refreshments to a point beyond the wildest dreams of the indoor theatre operators. It certainly puts to shame the theatre owner who responded to the survey in the words, "This item is grossly overrated. There are more fanciful tales told about refreshments bringing in as much as pictures." This exhibitor estimated his concession return at only 10%.

Alas, alack!! Were all exhibitors as non-progressive as he, how bad would my business be!

In all fairness to the bulk of the replies (which show that 58.6% of the theatres answering did between 30% and 50%), it should be noted that if the theatres are single-feature and do not have an intermission during which the people can come to their refreshment stand, they are probably doing an average business. It is the author's personal feeling that at a single-feature drive-in the refreshment stand should do around 45% of the net admission figure. At a double-feature theatre it should do a minimum of 50%. Anything less than this is unsatisfactory. However this writer is not so single-minded or stubborn that he does not concede that there are exceptions to his rule. He does feel strongly that under 40% is beyond excuse.

SHOOTING FOR 50%

Unfortunately in an article of this type there can be no naming of names nor citing of concrete figures. Suffice it to say that in a recent personal poll of 35 independent drive-in theatre operations in New England, the worst figure was 45%, and that was a single-feature theatre. All of the double-feature drive-ins were running nicely above the 50% figure.

All the foregoing has been by way of comment and criticism. It is well to remember that this comment and criticism are based upon experience of drive-in theatre operators in the New England area. This is not an attempt to say that New England operators are better operators but it is by way of saying that New England is more progressive in the development of its refreshment stands than other parts of the country. This was true in closed theatres and it is also true in open theatres.

Those of you who have graced this article by reading this far have got to the point where you are beginning to say

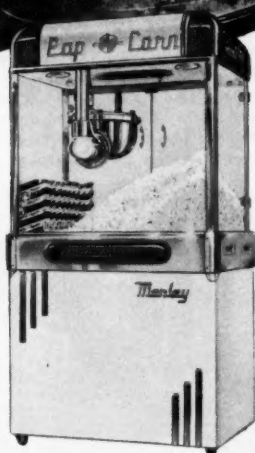


J. D. King, Manager Granada Theater,
Lawrence, Kan.

Manley "ARISTOCRAT" UPS POPCORN SALES 10%!!!

● When the Granada Theater at Lawrence, Kansas modernized its Snack Bar a New Manley Aristocrat was installed and Sales went up. Yes, in spite of the addition of many other items at the new stand popcorn sales were 10% higher than the previous year when only popcorn was sold, so writes Manager, J. D. King of the Granada.

This increase in popcorn sales can be attributed to the pulling power of the Manley machine, its eye appeal and to the Profit Spot of the Aristocrat. . . the new Cascade Kettle. It's this new kettle that increases the yield. Many theaters report yields jumping from \$100 or \$110 to \$160 and higher. And, during rush hours you can count on the Aristocrat keeping right on popping fresh, hot, delicious popcorn as fast as customers can carry it away. If you want to enjoy the extra profits that a Manley Aristocrat can deliver see your Manley representative today or use the coupon below.



This is the Aristocrat that Mr. King used
to increase popcorn sales 10%.



Manley, Inc.

THE BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 9-1-51
1920 Wyandotte St., Kansas City 8, Mo.

Please have a Manley man call with more information
on the new Manley Aristocrat and bring me your
booklet, "How to Make Big Profits from Popcorn".

Name

Address

City State

"We've heard that 50% can be done, but how do you do it?"

Unfortunately, it is impossible to put in an article of this type all the actual, concrete suggestions and methods. Suffice it to say I invite correspondence which I will be glad to answer fully without charge, regarding concrete problems that any reader may be facing. But I am now going to give what I consider the seven basic rules which must be followed if maximum results are to be achieved.

A PRODUCTIVE POLICY

1. The refreshment stand must be physically large enough to accommodate the number of people who wish to patronize it.

2. The refreshment stand must be equipped in such a manner that the merchandise sold can be prepared and served as rapidly as the patrons want it.

3. It is not necessary to "go to the field" by means of mobile equipment, or to have additional service points at your playground and box office. Although in some cases these complicated methods are sometimes necessary, in general they are not.

4. Quality of products sold must be a watchword.

5. It is not necessary to charge outlandish or abnormal prices in order to attain the 50% figure; 20¢ for a hot dog, 10¢ for a drink and things will go nicely.

6. Proper layout and design of the stand is more important than the personnel who operate it. It is the firm conclusion of the author that a properly designed concession stand can be efficiently, profitably and successfully operated by an intelligent person, even though not skilled in food service.

7. The proper attitude of mind toward the refreshment stand must be developed by the theatre owner. The refreshment stand is not the most important function of the drive-in theatre, nor is it an orphan. Remember that in the dark the only thing that your patrons see, other than your screen, is your refreshment stand. It is as much a business builder for continued patronage at your theatre as the picture on the screen. So get the refreshment stand in its proper place in your overall thinking and effort.

In conclusion, it can only be repeated that Rome wasn't built in a day and that you rarely get something without working for it. You can get 50% or better and not in too long a time, but it will require some thought and effort. Most important of all, this thought and effort must be correctly and properly directed.

[As head of the Theatre Candy Company, Inc., of Boston, which has a Pittsburgh affiliate, Mr. Lince has directed the establishment of refreshment facilities in numerous regular theatres and drive-ins.—Ed.]



Compact Counter Type Frozen Juice Dispenser

A COUNTER display type dispenser for frozen fruit juice has been



added to the line of the Ebco Manufacturing Company, Columbus, Ohio, manufacturers of electric drinking water coolers and fountains. Marketed under the trade name of "Oasis," the dispenser plugs into any 110-volt outlet. It occupies a little more than one square foot of counter space and cools up to 5 gallons of juice, which is kept constantly agitated.

Both cabinet and bowl are made of reinforced Fiberglas, which will not break, crack or stain, the manufacturer points out. The surface has a frost-white appearance. Bowl, lid, agitator and refrigerated faucet are removable for cleaning without use of tools. Faucet, agitator and cooling plate are made of polished stainless steel.

The "Oasis" has a hermetically sealed refrigeration unit with an $\frac{1}{4}$ h.p. compressor. The thermostat can be adjusted for juice temperatures from 34° to 40°. An off-on switch and drip receptacle are located at the front of the cabinet.

Sign Innovations Planned for West Coast Theatre

REFRESHMENT stand operations of the Golden Gate theatre in San Francisco, have been taken over by the

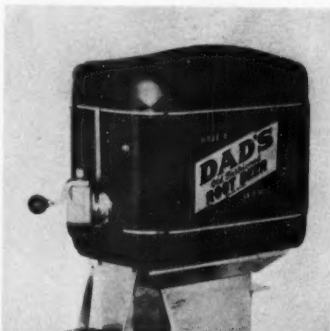
Pacific Automatic Candy Corporation of that city, headed by Sam Roth. The company has previously handled refreshment sales at this theatre, from 1944-46.

Mr. Roth reports that the stand will be comprehensively remodeled, and with it the name of the service will be changed from "Sweets 'n' Treats" to simply "Refreshments."

Another innovation will be neon signs in colors chosen for their suggestion of the item referred to, such as yellow for "rich seasoning" of popcorn, green for "refreshing coldness" of ice cream, etc. Pacific is a subsidiary of ABC, New York.

Rail Type Counter Dispenser for Root Beer

A NEW counter model beverage dispenser has been made available by the Dad's Root Beer Company, Chicago. It is of rail type and of streamlined design. The new model brings Dad's root beer dispensers to three capacities—8, 17



and 45 gallons. All have self-contained ice chests or can be attached to a carbonating and cooling system.

IN NEW ORANGE CRUSH POST

Alden E. Fork, formerly advertising manager of the Orange-Crush Company, Chicago, has been appointed director of sales promotion and merchandising for bottling operations.

The DRIVE-IN



A department conducted
By **WILFRED P. SMITH**

for many years manager of regular theatres, then drive-in manager and later drive-in circuit executive in charge of planning, construction and operation; now operator of his own drive-in at Ledgewood, N. J.

WRITE IN: Questions about drive-ins submitted to Mr. Smith by mail will be answered as promptly as possible in this department. The name of the person sending the inquiry will not be published. Letters should be addressed to **Better Theatres, Drive-In Department, Rockefeller Center, New York 20, N. Y.**

A Multiple-Station System To Speed Refreshment Service

THERE HAS been considerable evidence of late that the cafeteria method of operating a drive-in refreshment service has come into high favor among some drive-in operators. Recent articles in the *Theatre Sales* department of **BETTER THEATRES** have reported a number of instances in which circuits with much experience to advise them have adopted the self-service system.

Well sir, I have used both self-service and staff-service and have never been wholly satisfied with either, in its usual arrangement, as a means of expediting sales. Next season I am going to try a new system at the Garden Auto-Torium.

During the winter months we are going to reconvert to a three-station operation, with each station equipped as follows:

Soft drink dispensers for cola, root beer and orange beverages.

One roll warmer to handle 5 dozen rolls.

One griddle for frankfurters (capacity 5 dozen).

One two-burner coffee maker.

One ice cream cabinet of a size to handle 75 stick items and 5 dozen 7-ounce cup items.

On the back bar behind each station will be displayed *cigarettes, cigars, potato chips, popcorn, caramel-covered wheels, candy, doughnuts and Cracker Jack.*

A warmer for French-fried "potato sticks," placed next to the griddle, will adjoin the bun warmer. (I'll tell you more about these "potato sticks" in a moment.)

Coffee for each station will be made in a 3-gallon coffee-maker, from which the station burner containers will be filled as necessary so that station attendants do not have to bother with brewing.

As for handling that great "must" item—popcorn—this also will be prepared in the stock room. Dispensing will be from a popcorn vending machine which rides on

casters so that it can be placed at the most advantageous position at any time. This will be an automatic dispenser, consisting in a warmer equipped with a coin mechanism and chute into which the popcorn flows for filling a carton. When the stand is closed, the unit can be rolled back to the storage room for safe keeping and refilling the next evening.

FOOD TICKETS AT PEAK PERIODS

To relieve the attendants of the necessity to make change during rush periods, food tickets will be sold at a small counter in front of the line of stations. As each patron makes his purchase he will hand the station attendant tickets in an amount equivalent to the total price of the merchandise.

At slack times attendants will make change in the usual way. It is the intermission periods which need special measures to bring sales to the maximum. I think the system I am going to try will prove well geared to both slack and peak conditions. It is flexible, not only with respect to handling of cash, but in division of the service into three stations. Only two stations, or even one, would need to be operated if patronage, as in the early and late months of the season, or during some week nights, did not warrant more.

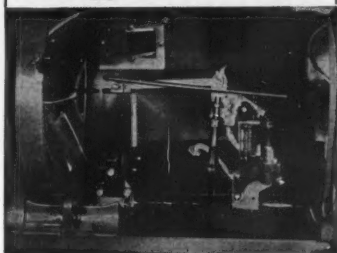
It is my experience that three stations are right for a 32-foot counter. At any rate, a station counter of from 10 to 12 feet will provide for the kind of equipment that should be duplicated for speedy service. I rate one such station installation necessary for every 200 cars of capacity.

"PRE-FAB" FRENCH FRIES

Now about those French fried "potato sticks": These are French fried potatoes which come already cooked and salted. We



Think of the
BIG MONEY
you can save!



The wasteful practice of throwing away carbon stubs can unnecessarily cost you thousands of dollars.

THE CRON-O-MATIC Fully automatic CARBON SAVER

uses stubs of all lengths without any preparation. It's no longer necessary to guess whether or not a carbon stub will burn a full reel. No matter how short it may be, simply insert in the holder. When it is entirely consumed, the new carbon goes into use without losing the light. The Cron-O-Matic in no way interferes with the regular operation of the lamp.

Adaptable to Ashcraft "D", Brenkert-Encars, Peerless Magnare and Strong Mogel lamps. Only \$52.50.

PAYS FOR ITSELF 3 TIMES A YEAR!
Burns positive carbon stubs, which usually average 3 1/4" in length, down to a constant length of 3/4", to result in a net savings of 2 1/2" per carbon or 22.2% of the cost of the carbon, which for the average theatre actually amounts to \$150.00 per month . . . every month!

If your theatre equipment dealer cannot supply you, order direct.

PAYNE PRODUCTS COMPANY Cron-O-Matic Division
2451 W. Stadium Blvd., Ann Arbor, Michigan

- ☐ Please send free literature on Cron-O-Matic Carbon Saver.
- ☐ Please ship Cron-O-Matic Carbon Saver, C.O.D., including postage.
- ☐ Remittance herewith.

NAME.....
THEATRE.....
STREET.....
CITY & STATE.....
Dealer Inquiries Invited
EXPORT: FRAZER & HANSEN, LTD.
SAN FRANCISCO, NEW YORK, LOS ANGELES

DRIVE-IN THEATRES Increase Your Family Patronage!



Entertain the Children
with the latest kiddie riding devices. Complete line of miniature trains, auto rides, pony rides, and airplane rides. Immediate delivery. Terms arranged.

KING AMUSEMENT-CO.

Mr. Clemens, Mich.

**JUST LIKE
WASTING
CARBONS**

**SAVE
10% to 25%
Using**

**DROLL
Processed Carbons**

—a continuous trim that
burns the entire carbon.

Available for these H.I. trims:

NEGATIVES	POSITIVES
6 mm. x 9"	7 mm. x 12" and 14"
7 mm. x 9"	8 mm. x 12" and 14"
and 13.6 mm. x 22" (machined for adapters) to provide 20 minutes more burning time.	

Shipped **PREPAID** at regular carbon list prices, plus \$1.15 per hundred for milling, drilling and clips (on 13.6 mm. x 22", \$1.50 per hundred), less 5% on carbons, 10 days.

Write today for literature.

DROLL THEATRE SUPPLY COMPANY
317 S. SANGAMON ST.
CHICAGO 7, ILL.

Sell Your Shows
WITH

**WAGNER
Attraction Panels
and WAGNER
PLASTIC LETTERS**

... Write today for free catalog on
changeable copy display equipment.

WAGNER SIGN SERVICE, INC.
218 S. HOYNE AVENUE
CHICAGO 12, ILLINOIS

FULLER BRUSH MAN



**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/4 Century

**Refreshment
Service for
DRIVE - IN
THEATRES**

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y. Phone WA. 3106

have had so much success with them already that I wonder if we are justified in continuing to offer the deep-fry product cooked on the premises, with all the work of peeling, blanching, frying and handling that this entails. The prepared product, which we buy in nearby Paterson, N. J., comes in 10-pound cartons, and it needs only to be warmed.

Testing Advantage Of Electricity Over Gas for Cooking

I HAVE been, and doubtless will continue, experimenting with equipment of both gas and electric types to improve efficiency in preparing items that are most advantageous for sale at a drive-in refreshment counter. The makers of both types of cooking equipment have made vast strides during the past few years for every type of restaurant service. At a drive-in "speed" is of course most important.

As between gas and electric equipment, each has its advantages under the most desirable conditions. However, as a result of my experience at the Garden Auto-Torium during the past two seasons of operation, and due to some other determining

factors, we are gradually converting to electrical equipment. Electrical equipment, in its original installation, will cost approximately a third more than gas; but the rate of depreciation is far below that of a gas unit.

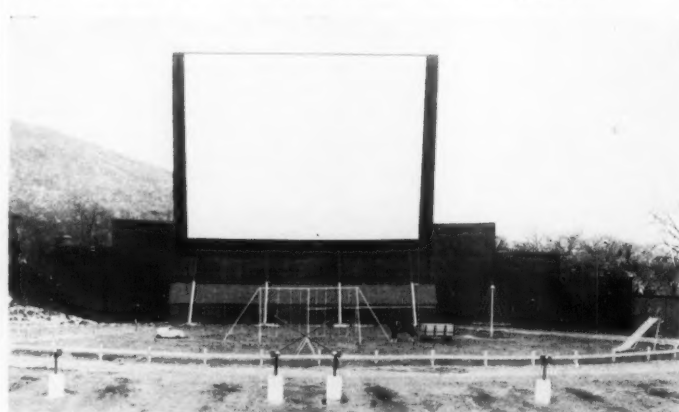
An important factor to be taken into consideration is operating cost. The electrical rate is, for most theatres, relatively low, at least in comparison with the price of bottle gas. Nevertheless, I am certain that in most cases you will not find electricity more economical than bottle gas. The best basis for comparison is the all-around efficiency of the two mediums. Electricity is cleaner and does not create the intense heat generated by gas.

In addition, gas consumes a vast amount of oxygen from the air in the room where employees are required to work. In doing so, oxides of carbon are formed, and this must be carried to the outside by means of a ventilation system at a cost far exceeding that of ventilation necessary with electrical cooking equipment.

The element of safety should also be taken into consideration. Gas is combustible. This is also reflected in the added cost of maintenance resulting from soot. This means extra washing and painting.

During my conversion program I have been experimenting with the "Hotpoint" electrical units. To date their deep fry and roll warmer units have been doing an excellent job. They are thermostatically controlled to keep an even heat for maintenance of natural freshness.

This Drive-In Features Pony Appeal



■ The State drive-in at Ukiah, Calif., in the San Francisco sector, is not unique in offering pony rides, but it doubtless carries the pony appeal to greater length than other outdoor theatres. And for good reason. Its owner, George Mann, raises Shetland ponies. Children not only can ride in pony-drawn carts, but they can win a pony, for the miniature steeds are included among give-aways used to attract early patronage. The State of course has many other playground devices for the children, chiefly to attract early attendance for patronage of the refreshment stand. Besides the usual equipment, there is an auto run from a battery at not over seven miles an hour.

Color from "Lenticulated" Black-and-White Film

(Continued from page 26)

struction several processes have been perfected for optional transfer printing which maintain the color quality at high level.

Even with the large magnification experienced during projection the width of the stripes of the color filter images is so small that color banding can not be noticed on the screen and even the minutest details can be easily resolved for normal viewing.

There have been some serious objections to the projection of lenticular film which present day advances in arc lamps, projectors and lenses may well overcome completely. Since primary color filters must be used at the projection lens, there is a substantial loss of light due to the absorption in the color filters. It would be possible to decrease this loss by increasing the filter transmission—that is, lightening the colors. However, too light a set of filters produces "washed out" colors on the screen. As the red filter is made lighter, it soon begins to transmit yellow, and the color becomes an orange-red. With such a filter, a good red cannot be produced properly on the screen. However by experimentation with color dyes and color densities it has been possible to reduce greatly the light losses in filters now available for use.

TODAY'S LENSES HELP

Older types of projection lenses not only had poor light transmission characteristics because of their low speeds but presented serious vignetting problems to the tri-color filters. The proper presentation of color on the screen depends upon the addition of the three primary colors in their exact proportions for all areas of the picture. If, due to the long length and the small diameter of the lens mount, part of any one color of the filter elements is shielded from the sides or corners of the screen, then the colors at these points would not be added in their proper proportions and would not show up as naturally as at the center of the screen. Today's new high-speed, large-diameter lenses not only will transmit more light, but will eliminate practically all of the color vignetting.

The new arc lamps with 16-inch reflectors, using the 9mm and 10mm carbons, have practically doubled the light available for projection. New projectors can provide better light transmission and better film control. Screens now have higher coefficients of reflection. These improvements which have come recently to motion picture technicians make projection of lenticular color film in theatres far more practicable than it used to be.

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Make Auditoriums Better Now!

(Continued from page 13)

And even with 34-inch row spacing, the new layout should stagger the chairs in center banks.

Incidentally, where balcony seating platforms and steppings do not permit the necessary increase in row spacing, a worthwhile improvement can be achieved by staggering all of the seats regardless of whether this would improve vision of the screen. Stagger increases knee room.

Where existing floor ventilators of mushroom type interfere with rearrangement of the seating, flat metal grilles may be substituted, provided the openings in the grilles are not more than 5/8-inch in diameter. If they are larger, they are big enough to receive the heels of some women's shoes. If a sturdily constructed grille is used, it is practicable to attach chair legs to them where this is convenient.

ENLARGING THE PICTURE

Planning modernization of an auditorium should certainly consider enlargement of the picture. A larger picture, of course, might entail a change in projection lamps as well as in lenses so auditorium modernization can involve the projection installation. Enough light should reach the screen to meet the standard of 9 foot-lamberts, minimum, in brightness at the center. Theatres with a balcony are in special need to maintain that standard because of the relatively long distance of many of the seats from the screen.

LIGHTING REVISION

Lighting of the motion picture auditorium is divided into intermission and projection period lighting. Intermission lighting can be of the direct, indirect or concealed type. This lighting should provide cheerfulness and high brightness; it is more important that it achieve interesting character than that it be efficient, because it is used for very short periods. One of the most effective schemes for intermission lighting is to flood the screen end of the auditorium by means of flood and spot lamps of the inside reflector type.

On the other hand, projection period lighting should be only of the concealed or indirect type. Indirect lighting, however, has proved to be too great a current consumer, and it produces maintenance difficulties due to the accumulation of dust in light coves. The downlight type of fixture, which may either be completely concealed in the ceiling or be attached to the ceiling where necessary, is suitable for projection period lighting because the light source itself is not visible. All lighting fixtures

on the walls of the auditorium having exposed light sources, whether they are covered with diffusing materials or not, should be eliminated if they are used during projection of the picture.

The repainting of auditorium interior surfaces is directly connected with the lighting problem. The manner in which the walls reflect screen light is a critical factor. The screen light is the principal source of illumination during the projection period.

A simple test can be made to determine painting recommendations. Project a white light on the screen from one of the arc lamps, with all other light sources turned off. From a seat position in the auditorium about two-thirds back from the screen, observe the reflection of screen light from the various parts of the side walls. Note those surfaces which reflect screen light the most, and those surfaces which reflect the least screen light, and consider as a group all other intermediate reflection values. Those surfaces which reflect the *least light* should be painted the *lightest color*; those surfaces which reflect the *most light* should be painted the *darkest color*; an intermediate shade should be used for the remaining surfaces.

Because of the increasing use of color film, it is desirable that all of the colors be, in effect under illumination, as close to a neutral gray as possible. The lightest color can be almost white. The net result, after painting according to the above instructions and observed with white projection light on the screen, should present an almost uniform intensity of light for all visible surfaces. This uniformity is the key to minimizing distraction and permitting greatest concentration on the performance.

In flood or spot lighting the screen end of the auditorium during intermissions, color can be introduced to "warm up" the neutral treatment. Intermissions, of course, are of relatively short duration, even in theatres that do not present continuous performances.

PAINTING FOR FUNCTION

Auditorium ceilings are costly to repaint due to the need for scaffolding. Under certain conditions it may be possible to avoid most of this expenditure. If intermission period lighting is limited to downlights of the concealed type, and floodlighting of the screen end of the room, little attention is called to the ceiling, and unless the ceiling surfaces are in very bad condition it may be feasible to avoid ceiling work.

In many instances due to the height, most of the ceiling surfaces do not come within

visual range under normal posture conditions, thereby further eliminating the ceiling as a factor. However, those portions of the ceiling near the screen which naturally come within the arc of audience vision when there is concentration on the screen, must be considered in the same manner as the side walls.

Before painting is started, remove wherever possible any ornamental projections, mouldings, etc. These are places of constant dust collection. Modern acoustical materials are more efficient than fabrics and will collect far less dust.

Wall projections create shadows during the projection period, and shadows are distractions because of the highlight that always adjoins the beginning of a shadow. Breaks in wall surfaces which create shadows only when the light source is opposite the screen, are acceptable because they will not show any shadow from screen light.

If the wainscot area of the wall—and this should extend at least 6 feet above the floor—is divided into sections, with one projecting beyond another, it would be better to make it a solid surface before refinishing. It may be covered with a plastic material of washable type. Plywood is also an excellent material for the purpose. In any case, this lower wall should be light.

Surfaces above the wainscot that come well within the audience area—at least two-thirds back from the front row—should be diffusive in texture. Their reflection should be about that of every fine sandpaper.

INTERMISSION DECOR

Because they are so brief, periods of time before the first show of the day or evening, and between performances, can adequately be taken care of by little touches of no permanent physical relationship to the main auditorium scheme. The rear of the auditorium is available for mere decor. Intermission lighting can introduce colors, not only by means of screen area flood or spot lighting, as previously mentioned, but by a small light projector or two, employing slides or gelatines. These could be beamed to side walls.

Even scenes might well be projected on the screen during intermissions. In summer, for example, patrons would probably find pictures of the country, of lakes and snow-capped mountains an interesting diversion while waiting for the show to begin. Or give such showmanship a local angle by having slides made of the best photos of the year shot by members of a community camera club and projecting them on the screen at intermission time.

But what is done about auditorium forms and surfaces has the more serious purpose of aiding the show on the screen. There are no longer any practicable restrictions upon that kind of modernization.

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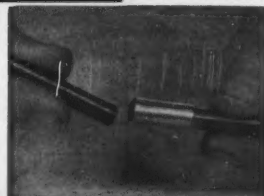
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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Winterizing Bags For Drive-In Speakers

WITH THE season approaching for "winterizing" drive-ins in many parts of the country and Canada,



announcement has been made by the Minnesota Mining and Manufacturing Com-

pany, St. Paul, developers of "Scotch Tape" of the availability of waterproof paper bags for covering speakers, eliminating the need to remove them to winter storage.

The bag is slipped over the speaker head, and two strips of 2-inch of the company's "Scotch" No. 202 brand masking tape are criss-crossed over the top of the bag and down the sides. To seal the open end of the bag and secure it to the post, a 12-inch strip of the tape is attached.

Phosphorescent Signs for Emergency Directions

SELF-GLOWING directional signs of any copy, to mark exits or give directions in a blackout or period of power failure, have been placed on the civilian market by the Norco Products Manufacturing Company, New York. Made of plastic with lettering printed on a blue-white phosphorescent background, the signs were originally developed for the armed forces.

The copy is printed on phosphor-treated Geon, a vinyl plastic of the B. F. Goodrich Chemical Company. The phosphor material, actuated by electric light, retains its glow, the manufacturer states, from eight to twelve hours after the light ceases, and the lettering can be read from a distance

up to 20 feet. The signs are rated to last at least two years. They can be had with adhesive backs or with grommets for attachment to a wall or doorway.

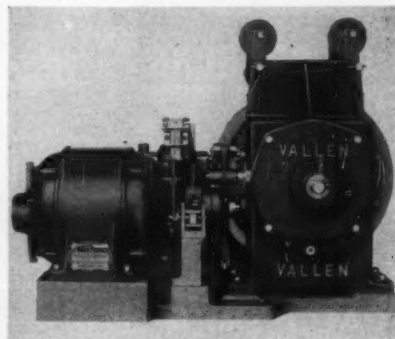
Foam Rubber Matting for Behind-Counter Placement

FLOOR MATTING of a new type designed especially for use behind counters and in corridors, has been added to the line of the American Mat Corporation, Toledo. Marketed as "Air-Tred,"

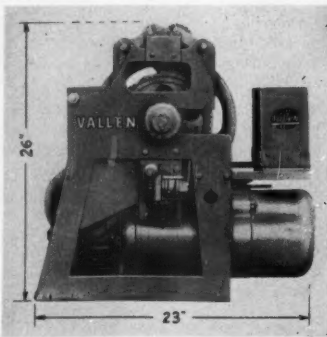


it is fabricated of foam rubber which is given a resilient, durable top surface. The manufacturer points out that its softness makes it particularly good for locations where employees must stand for considerable periods of time within a small space.

HOW DEFENSE PROGRAM RESTRICTIONS INSPIRED A BETTER DESIGN



Recently E. J. Valen, head of Valen, Inc., Akron, Ohio, curtain control and track manufacturers, reported how a new control of improved design was the unexpected result of the necessity to reduce the amount of materials required for the Valen "Aero" speed control because of the Government's restrictions on critical metals. Here the original control (left) is contrasted with the new one, which is more compact, has fewer parts to get out of order, and allows the manufacturer "to supply a control unit of precisely the correct capacity."



Walk-In Theatre Screen Would Be 36 Feet Wide

In describing the "Country Club" outdoor theatre developed by The Ballantyne Company, Omaha, for the purpose of beginning a drive-in project as a walk-in under the National Production Administration restrictions, this department last month appeared to state, in consequence of a typographical error, that the screen tower for the first year would provide for a picture 3 feet wide, which could be enlarged to one 44 feet wide when the drive-in ramps were added the following year. Doubtless most readers surmised that some figure in the thirties was meant for the first year's width. The figure is 36.

It will not stretch, mat or break down, is moth-proof, and can be cleaned by vacuum or with a damp mop.

"Air-Tred" mats are available in maroon and black, in quarter-inch thickness and widths of either 3 or 4 feet, and in any length up to 60 feet. Literature is available from the manufacturer (1722 Adams Street).

Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 29) with reference numbers as given in Index of Advertisers on same page.

- Adler Silhouette Letter Company:** catalog on Sectional displays and Glass-in-Frame equipment.
- American Mat Corporation:** literature and prices on Air-Tred matting.
- Ashcraft Mfg. Co., C. S.:** data on Super-High and Hydro-Arc projection arc lamps.
- Bausch & Lomb Optical Company:** complete information on Cinephor projection lenses.
- Droll Theatre Supply Company:** literature on processed carbons.
- Golde Manufacturing Company:** bulletin 467 on ticket dispensers.
- Griggs Equipment Company:** catalog on auditorium chairs.
- Kollmorgen Optical Corporation:** bulletins 207 and 209 on Super-Snaplite projection lenses.
- Maier-Lavaty Company:** swatch-book on theatre uniform fabrics.
- Marsh Wall Products, Inc.:** literature in color showing typical installations, patterns and colors of Marlite wall panels and helpful information on remodeling and building.
- National Super Service Company:** write supply dealer for free demonstration of vacuum cleaner, or manufacturer.
- Payne Products Company:** literature on Cron-O-Matic carbon saver.
- Robin, Inc., J. E.:** information and literature on Super-Power motor-generators.
- Ruben, Inc., Marcus:** samples and illustrations on theatre uniforms.
- Strong Electric Corporation:** free demonstration in your theatre of Mighty 90 projection arc lamps; literature on Mighty 90 projection arc lamp, Magul utility lamp, incandescent spotlight, rectifier and reflectors.
- Wagner Sign Service, Inc.:** literature on changeable copy display equipment.
- Wenzel Projector Company:** descriptive circulars on soundhead and amplifier.
- Williams Screen Company:** samples of silver or white projection screen material.

BETTER THEATRES SECTION

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A Line o' Law or Two

Continued from page 22

ing paper balls, making noises, etc. It is difficult to prove who are the guilty ones, since the theatre is darkened. What is best for us to do in order to stop these annoyances?"

It is well settled law that a theatre patron who performs an act which is annoying to other patrons, may be subject to a fine for such offense. Moreover, any person who performs an offensive act with malicious intent may be convicted and sentenced to jail, as well as being required to pay a heavy fine. Such guilt can be established by *circumstantial* evidence.

In the recent case of *Archey v. State* (59 S. W. [2d] 406, it was alleged by a theatre owner that a boy who was seated three rows distant from other patrons discharged a stink bomb in the theatre which caused a very offensive odor and considerable annoyance to other patrons. The owner of the theatre swore out a warrant for the patron.

The accused patron contended that he was not guilty of the offense. However, during the trial evidence was introduced showing that another patron of the theatre saw the accused sitting in the isolated section of the theatre and detected the odor at about the same time that the accused arose from his seat to walk from the theatre. Later, a bottle with some strong stinking liquid in it was found where the accused had been sitting.

In view of this testimony the lower court fined the accused \$200 and sentenced him to serve 30 days in jail. The higher court sustained this verdict, and said:

"No witness was introduced who asserted or claimed in any way that the contents of the bottle was not of an offensive stinking substance. The witness testified without any objection that he was in the theatre on the night the alleged offense was committed and he smelled something in there that had an awful offensive stinking odor."

Liability for Rent When Lessor Fails to Repair

QUESTION: "If a landlord fails to fulfill his agreement to keep premises in good repair can the tenant cancel the lease contract?"

According to a late higher court decision, the answer is no. In other words, contrary to the opinion of many persons, a lessee may be liable for failure to pay agreed rental even though the landlord breaches a contract to perform certain repair work on the building.

The recent case involving this point is *Community Theatres v. Weilbacher* (57 S. W. [2d] 941). Here it was shown that a theatre operator leased a theatre building, agreeing to pay \$300 a month in advance. Also, the landlord agreed to keep the building in good repair.

When the theatre operator failed to pay the rent in accordance with the contract, the landlord filed suit to collect the amount due. The theatre operator contended that he was not required to pay the rent for the reason that the landlord had failed to fulfill his agreement to maintain the building in repair. However, the higher court held the theatre operator liable for the rental, and said:

"The defenses set up by the appellant (theatre operator) were wholly immaterial, as the covenant to pay rent on the part of appellant and the covenant to repair on the part of the appellee (landlord) were independent covenants, and the defendant (theatre operator) could not defeat the plaintiff's suit for rent by merely showing that the plaintiff had not kept the premises in good condition. . . . Accordingly, the breach by the landlord of his covenant (if there was any) does not justify the refusal of the tenant to perform his covenant to pay rent."

However, it is well settled that any person who breaches a valid contract is liable in damages for such breach. Therefore, the theatre operator had the legal right to file suit and collect from the landlord an amount of money equal to the damages he sustained as a result of the landlord's failure to fulfill his obligation to keep the theatre in good repair.

When Owner Must Pay Twice for Materials

QUESTION: If a materialman sells materials to a subcontractor who becomes insolvent, or fails to pay, can the materialman have a lien on the theatre building to secure payment although the building owner has paid the general contractor?

According to a late higher court decision, if a materialman complies with a state mechanic's lien law he may have a lien on the building to secure payment for materials used by either the general contractor or subcontractors, and if the building owner pays either the general contractor or subcontractor who fails to pay the materialman, the building owner must pay the same bill twice.

For illustration, in *Stanfill v. Penniman Gravel and Material Company* (27 S. W. [2d] 135), it was shown that a property owner contracted with a general contractor for the erection of a theatre building. The general contractor made a subcontract with a subcontractor to do the concrete work on the building. The subcontractor purchased from the Penniman Gravel and Material Company materials which were used in doing the concrete work.

The subcontractor became insolvent and did not pay \$696 for materials purchased from the sand and gravel company. The latter company gave written notice to the building owner of its claims, and filed a mechanic's lien. The building owner owed the general contractor \$696, and the general contractor owed the subcontractor the same amount. The building owner paid the general contractor \$696, and the higher court held that the sand and gravel company could have a lien on the building to secure second payment of this amount. The higher court said:

"The defendants (sand and gravel company) having complied with the statutory requirements in respect to the fixing of their materialman's lien on the property, they became entitled to the sum due to the extent of the respective claims for material furnished to the subcontractor. . . ."

Sales Contract, Chattel Mortgage and Lien

QUESTION: "What is the legal difference between a conditional contract of sale, a chattel mortgage, and a lien?"

In a leading case (141 Atl. 880) the court explained in detail the distinction between a sale and a mortgage as follows:

"The distinction between a conditional contract of sale and a mortgage is that a sale is a transfer of the absolute title for a price, whereas a mortgage is a conveyance of property as security for the payment of a debt, subject to the condition that the title shall revert to the person giving the mortgage."

Hence, a transaction is a mortgage if it is intended to secure an existing indebtedness. However, it is a conditional contract of sale if the debt is extinguished, or if the money advanced is not a loan, particularly if the one who receives it has the privilege of refunding the money if he chooses, and thereby entitling himself to recover possession of the property.

A lien is "in legal effect" a mortgage.

THEATRE TELEVISION

(Continued from page 28)

sponds to the pattern of the image. This pattern of pulses is put through a vacuum tube amplifier and then transmitted over a wire or by radio.

It will be remembered that the possible maximum number of pulses per second in today's television is over 11 million per second—11,025,000 was the figure cited. Because of various losses, actual transmission has a maximum of 4 million cycles per second.

An electrical current of 4,000,000 cycles (4,000 kilocycles) will not travel far over an ordinary telephone line which is designed to handle 8,000 cycles (8 kilocycles) at best. Within a given community ordinary phone lines can be used to transmit a TV program over a small radius. A special, high-frequency type line, the co-axial cable, is needed for effective wire transmission over long distances.

Co-axial transmission partakes of the nature of guided radio wave transmission rather than conduction along a wire. The cable consists of a hollow copper tube with a copper wire running along its center. The wire is kept from touching the surrounding tube, and held accurately centered in it, by small insulators spaced at relatively short intervals. The higher the frequency, the more the power tends to be conducted, not on the metal, but radio-wise through the space between the metals.

RADIO TRANSMISSION

In radio ("air") transmission, the television signal must be carried, piggy-back, on a "carrier" frequency, just as in ordinary sound-radio the sound frequencies are transmitted on carriers—so and so many kilocycles "as authorized by the FCC."

In ordinary sound—radio, the carriers authorized lie in the band 550-1600 kilocycles. The maximum sound frequency in ordinary broadcasting is 5,000 cycles (5 kilocycles). Hence stations that might interfere with each other are spaced more than 10 kilocycles apart along the band.

TV has a maximum signal frequency of 4,000 kilocycles. It must be carried on very much higher carriers and spaced much more than 4,000 kc. apart from each other. The spacing is of the order of 10 megacycles — 10,000 kc., 10,000,000 cycles. Thus the number of "channels" available for TV is sharply limited by nature, and further limited by the demand of other services—the military, for example—for use of frequencies in the same range.

At the receiving end the sequence of pulses is used to recreate the original image. This sequence is taken directly from the wire if it is received via phone or co-

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axial line. If received via radio, it is separated from its carrier and the carrier discarded.

Now this sequence of pulses—consisting of a pattern strung along a period of time amounting to 1/30th-second—must be re-translated into a pattern of space. In the commonest type of television reproduction there is, once again, a beam of electrons scanning a surface. But this surface is the exact reverse of the one in the camera. The camera surface emitted electrical charges when excited by visible light. At the receiving end there is a surface that emits visible light when excited by electricity. The sweeping, scanning electron beam does the exciting, and the surface glows with visible light accordingly.

The electron beam fluctuates in strength in accordance with the pattern of pulses that constituted the transmitted signal, and its scanning action is exactly synchronous with the scanning action of the beam in the TV camera. Therefore each "dot" or "element" in the received picture glows dark or light according to the luminous quality of the corresponding area of the original image. This electron beam, and the glowing screen, are both located inside the "picture tube" of the TV receiver. All other apparatus components of the receiver (and the transmitter too) are mere auxiliaries that help the camera tube and the picture tube do their work.

AUXILIARY DEVICES

Among these auxiliaries are amplifiers, for there is a great deal of loss of power from beginning to end that must be made good. Perhaps the most ingenious of the auxiliaries are those that keep the receiver electron beam scanning in exact synchronism with the beam in the camera. Still other auxiliaries are the broadcasting and receiving equipment that handle the accompanying sound.

Picture tubes are the means universally used in home and tavern receiver to reproduce the video image. They are used in

most theatre equipments also but not in all.

A great problem in theatre television is to get enough brightness. It is evident that brightness sufficient for even a 19-inch screen in a home receiver would wash out to practically nothing if it were spread across a 24-foot theatre screen. One way to get more brightness is to increase the voltage of the picture tube electron beam. Voltages between 50,000 and 100,000 volts have been and are being used in theatre equipments (projectionists, be warned!).

In the process of projecting the image to the screen optics more efficient than the best theatre projection lenses are employed. With such provisions plus exceptionally reflective screens commercially acceptable brightness for a TV image today is attained even on a screen 24 feet wide.

TYPES OF SYSTEMS

The most commonly used of all the theatre systems currently available operates on standard home-television principles but using a picture tube "souped up" to very high voltage, and with very efficient reflector-type projection optics.

Greater brightness plus several other advantages are claimed for the "film-intermediate" systems. They are also more expensive to operate. These systems operate on standard principles, as outlined above, and have picture tubes of small size working at low voltage. In addition they have a motion picture camera, and an automatic developing and drying mechanism.

A reel of blank film is put into the camera and threaded in one continuous stretch through the camera, through the developer mechanism, and through a motion picture projector to the lower magazine. The television program as received is photographed on the moving film, which passes through the automatic developing tanks and driers to the projector. Thence the developed image is projected to the screen with the full power of an arc lamp behind it and a time lag of not more than 30 seconds to 1 minute.

FILM ADVANTAGES

The theatre is put to the expense of buying the blank film and developing chemicals. On the other hand the projected image can be of standard motion picture brightness and the program, having been photographed, can be re-run at future performances. It can also be edited and uninteresting matter cut out for such subsequent showings. Four of these film-intermediate systems are currently available, utilizing both 35mm projection and arc-lit 16mm projection.

Another system succeeds in obtaining arc-lamp brightness without the intermediate

film. The picture tube is highly special and "tube" does not fairly describe it. It is a vacuum chamber, with an electron beam of unusual operating characteristics and no glowing screen. In place of a screen, the beam scans a surface of thick, oily liquid, a mineral oil that has had other substances added to give it the desired degree of electrical conductivity. Under electron bombardment by the beam, the oil wrinkles, its surface becomes momentarily deformed. Light from an arc lamp shines through this oil surface, through a slotted grating, through projection optics and thence to the screen.

With no signal, the screen is fully illuminated. A signal causes a proportionate disturbance of the oil surface, deflecting part of the light so it falls on the slots of the grating instead of passing through, and darkening a corresponding portion of the theatre screen accordingly. This system in its current form needs a vacuum pump to keep the chamber exhausted and a refrigerator to keep the oily liquid at correct operating temperature.

Many questions of detail may have occurred to you as you read through the above. For example you may have wanted to ask how the photographed TV image could be projected to the screen without first converting it from negative to positive. The easy answer is that the picture tube connections are reversed to make the tube show a negative image which photographs positive.

Or you may have wondered how the 30-frame-per-second TV pattern was converted to 24-frame-per-second motion pictures. Here the answer is not so easy; some intricate devices are used to convert TV standards to 35mm and 16mm motion picture standards. Many other questions may have come to mind. All the answers can't be given in this first installment. Details will follow.

[Aaron Nadell, radio and sound engineer, has been a writer on those subjects for many years and has been a frequent contributor to BETTER THEATRES on sound. He edited the Seventh Edition of "Richardson's Bluebook of Projection."—Ed.]

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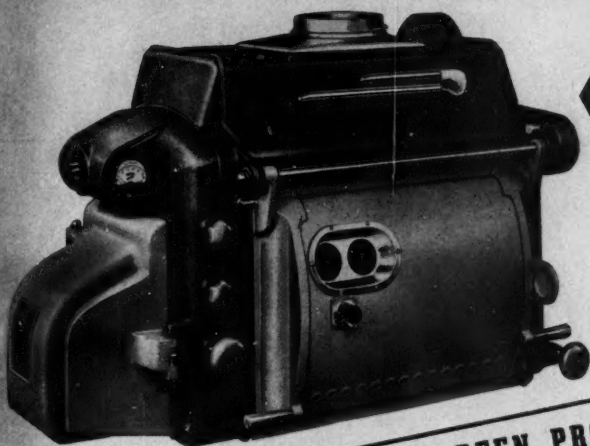
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